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DATE OF VIŚĀKHADATTA

By

T. R. SHARMA, Hyderabad

The date of the dramatist Viśākhadatta, the known author of two plays—the *Mudrārākṣasa* and the *Devīcandraguptam*, is still a matter of controversy amongst the scholars. However, we shall take cognizance of the various views and then shall express our own opinion on this matter.

The *Mudrārākṣasa* deals with the acquisition of power by Candragupta Maurya after exterminating the Nandas with the help of Cāṇakya. The *Devīcandraguptam* is not available to us but has been quoted *in extenso* in the *Nāṭyadarpaṇa* of Rāmacandra Gunacandra, c. 800 A.D. In this play the author depicts Rāmagupta as a great coward who when surrounded by the enemy accepted to surrender his wife for his own release and describes Candragupta as a great hero and diplomat who went in disguise of the Chief Queen Dhruvadevī and killed the Śaka Chief.

It appears that the author was very much concerned with the events at Pāṭaliputra especially when the country was disturbed by foreign aggressions and internal dissensions.

The debate regarding the date of Viśākhadatta is based mainly on the epilogue (*Bharatavākya*) of the *Mudrārākṣasa*.[1] There is a dispute over the

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1 वाराहीमात्मयोनेस्तनुमतनुबलामास्थितस्यानुरूपां,
यस्य प्राक्पोत्रकोटिं प्रलयपरिगता शिश्रिये भूतधात्री ।

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name of the king due to various readings found in different manuscripts viz. Candragupta, Dantivarmā, Avantivarmā and Rantivarmā.[2] In the epilogue it is also stated in relation to the king that ' the earth, which was being oppressed by the *Mlecchas*, has found refuge in his two arms." H.H. Wilson interpreted these *Mlecchas* as the Muslim conquerors and assigned the play to the 11th or 12th century A.D.[3]

Justice Telang assigns Viśākhadatta to the first half of the eighth century A.D. on two grounds. Firstly, the scene of the play for the most part is Pāṭaliputra which remained in existence till about the middle of the seventh century which is said to have been destroyed in c.750 A.D. "The *Mudrārākṣasa* must have been composed about the first half of the eighth century of the Christian era." Secondly he takes the reading Avantivarmā instead of Candragupta in the epilogue whom he identifies with Avantivarmā Maukhari and identifies the *Mlecchas* with the White Hūṇas who continued their inroads in the fifth and sixth centuries A.D.[4] Shri Jagannath Agarwal supports the date assigned by Shri Telang but with a difference with regard to the interpretation of the *Mlecchas* and the name of the king.

Shri Jagannath Agarwal identifies the *Mlecchas* with the Arab hordes and suggests the name of the King Dantivarmā, the founder of the Rāṣṭrakūṭa house of Mānyakheṭa (Malkhed). He refutes the view of A. Rangaswami Sarasvati who identified him with the Pallava ruler of that name, on the ground that "the Pallava Dantivarmā never had an occasion to come into clash with the *Mlecchas*, whether Hūṇas or Muslims or any other foreigners.[5] Prof. Agarwal accepts the reading Dantivarmā and identifies him with Dantidurga, the founder of the Rāṣṭrakūṭa empire, who is also sometimes called Dantivarmā who has been credited to have upheld the deluge of Muslim invasions during the first half of the eighth century A.D. He describes him as a feudatory of his Cālukya overlord who conferred on him the title of *Pṛthvīvallabha* for having helped the Cālukya feudatory of Gujarat in his struggle with the Arabs by his notable exploits in the region of Mahī and Revā.[6] Prof. Agarwal tries to explain this relationship on

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म्लेच्छैरुद्वेज्यमाना भुजयुगमधुना पीवरं राजमूर्तेः
स श्रीमद्बन्धुभृत्यश्चिरमवतु महीं पार्थिवश्चन्द्रगुप्तः ॥

As quoted in *VIJ*, Vol. IV, Pt. I, p. 55, f.n. 6, from Hillebrandt's edition. The reading in Satya Vrat Singh's edition in L. 2 is यस्य प्राग्दन्तकोटिं...

2 *Vishveshvaranand Indological Journal* (*VIJ*) Vol. IV, Pt. I.

3 *Ibid.*, p. 54; Wilson, H. H., *The Theatre of the Hindus*, II, 251; See also Telang, K. T., (ed.) *Mudrārākṣasa*, Bombay, 1915, pp. 13-17.

4 *V.I.J.* Vol. IV, Pt. I, March 1966, pp. 58-59; Telang (ed.), *Mudrārākṣasa*, Introduction, pp. 22-23.

5 *Ibid.*, p. 61.

6 *Ibid.*, pp. 61-62.

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the basis of his forced interpretation of the expression '*Śrīmadbandhu-bhṛtyaḥ*' found in the epilogue. He ridicules the 'usual explanation' as "he whose relatives and servants are prospering" by stating that the relatives and friends of every king are well off. He searches a special trait of character expressed by this word of praise and explains it as follows:

Śrīmāṅścāsau bandhuśca = Śrīmadbandhuḥ,
tasya bhṛtyaḥ Śrīmadbandhubhṛtyaḥ.

Further he states that the *Śrīmadbandhu* is the Cālukya overlord, and his servant is Dantidurga, whose mother was a Cālukya princess. That explains the *bandhutva* and its significance. 'Since he professed allegiance to the Cālukya overlord, he is styled as *bhṛtya*, a servant. Viewed thus, the adjective becomes meaningful and fits Dantivarmā'. He declares Viśākhadatta to be a contemporary of Dantidurga, the founder of the Rāṣṭrakuṭa empire and assigns him to the first half of the eighth century A.D. He concludes that the *Mudrārākṣasa* must have been written sometime after 737-738 A.D. and before 754 A.D. when Dantidurga had overthrown his Cālukya overlord and become independent.[7]

Another point taken by Prof. Agarwal is the association of the happenings described in the play *Devīcandraguptam* with the Sanjan and Cambay Copperplates of Amoghavarṣa and Govinda IV respectively and that these Rāṣṭrākūṭa grants show that 'Viśākhadatta's plays were very familiar to the people at the Rāṣṭrakūṭa court'.

We do not agree with Prof. Agarwal's interpretation of the expression '*Śrīmadbandhubhṛtyaḥ*' that *Śrīmadbandhuḥ* is the Cālukya overlord, and his servant is Dantidurga. No court poet can mention his patron as a *bhṛtya* (servant). The expression is preceded by '*Sa*' which should be interpreted as follows: "*He, the glorious along with his relatives and servants*".

Secondly, while assigning the date after 737-738 and before 754 A.D. to Viśākhadatta, Prof. Agrawal has not cared for the evidence of the Rāmagupta episode found in the *Harṣacarita*[8] of Bāṇa who was a court-poet of King Harṣavardhana (A.D. 606-648) i.e. about one century earlier than the proposed date. Evidently Viśākhadatta might have flourished before this period.

To decide the date of an author on the basis of closer familiarity does not look logical. The well-known works could become popular in other regions of the country. We know Sāhityadarpaṇakāra Ācārya Viśvanātha who belonged to Utkala (Orissa) commenting on the *Kāvyaprakāśa* of Mammaṭa, a Kashmir-

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7 *Ibid.*, pp. 62-63.

8 Pt. Pathak, Jagannath, (Ed.) *Harṣa-Carita*, Chowkhamba, Varanasi, 1972, VI., pp. 354-55:

'अरिपुरे च परकलत्रकामुकं कामिनीवेशगुप्तश्च चन्द्रगुप्तः शकपतिमशातयदिति।'

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ian poet. Even in this connection we find the mention of Rāmagupta episode in the *Kāvyamīmāṁsā*[9] of Rājaśekhara (10th century) who seems to have settled in Kānyakubja.[10] The Rāmagupta episode is also mentioned in the *Śṛṅgāraprakāśa* of Bhoja[11] as well we find the play *Mudrārākṣasa* quoted by Dhanika, a number of times, in his commentary on the *Daśarūpaka* of Dhanañjaya.[12]

Moreover Prof. Agrawal's conclusion that 'the *Mudrārākṣasa* must have been written sometime after 737-38 A.D. and before 754 A.D. when *Dantidurga had overthrown his Cālukya overlord and become independent*' is self-contradictory of his explanation of the expression '*Śrīmadbandhubhṛtya*'.

Let us now consider some opinions of other scholars as well. Hillebrandt, Spezer and K. P. Jayaswal identify Candragupta of the *Bharatavākya* with his namesake of the Gupta lineage and assign Viśākhadatta to the period 375 to 413 A.D.[13]

Sten Konow and Professor Levi also place Viśākhadatta in the reign of Candragupta II.[14] He supports the view of Levi that the drama *Devīcandraguptam* must have been based on certain events in the life of the Gupta emperor Candragupta II, before he ascended the throne, because he is characterized as Kumāra, while his brother Rāmagupta bears the title Rājan.

Konow gives his opinion on the basis of *Rīti Vijñāna*, a particular style of naming the dramas as a feature of particular period. "The word '*Devī*' occurring in the name of the play is of some interest in connection with the question about Viśākhadatta's date. It is evident that the drama contained much more than the narrative of the happenings connected with Dhruvadevī, as has been pointed out by most scholars who have discussed the question. Dhruvadevī evidently played a secondary role, her history was only an episode. As is well-known, similar titles containing a reference to a more or less important detail, are also found elsewhere. We have the *Pratijñāyaugandharāyaṇa* and the *Svapnavāsvadattā* ascribed to Bhāsa, the *Vikramorvaśīya* and the *Abhijñānaśakuntalā* of Kālidāsa, and the *Mudrārākṣasa* of Viśākhadatta."[15] "It would then be tempting to think of Bhāsa's *Svapnavāsavadattā* as the most important model. And

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9 While giving the example of *Kathottha*:

"दत्त्वा रुद्धगतिः स्वसाधिपतये देवीं ध्रुवस्वामिनीं"

See, Rai, Ganga Sagar (ed.) the *Kāvya-Mīmāṁsā* of *Rājaśekhara*. Chowkhamba, Varanasi, 1964, p. 124.

10 Rai, Ganga Sagar (Ed.) *Kāvya-Mīmāṁsā*, Introduction, pp. 38-39.

11 *V.I.J.* IV. I, March 1966, p. 64.

12 *Ibid.*, p. 54.

13 *Ibid.*, p. 55.

14 *Journal of the Bihar and Orissa Research Society*, 1937, Vol. XXIII, Part IV, p. 444.

15 *Ibid.*, pp. 450-51.

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since later authors do not seem to have continued this practice, it is perhaps allowed to draw the inference that Bhāsa, Kālidāsa and Viśākhadatta were not far removed from each other in time and surroundings. In that case it seems to be rather doubtful whether Levi was right in dating Viśākhadatta between the end of the Guptas and Harṣa. It seems more likely that he was one of the court poets of Candragupta II, as maintained by Jayaswal."[16] It may be remarked that when Konow wrote his article, King Rāmagupta was not known from any other contemporary source except the *Devīcandraguptam* and Konow expressed his doubts about the historicity of Rāmagupta. But now this mystery has been resolved by numismatic evidence[17] as is well known to scholars.

Dr. Satya Vrat Singh[18] places Viśākhadatta in the 4th-5th century A.D. but does not allocate him exactly to any Gupta monarch. According to him the internal evidences suggest the harmony in religious feelings in the time of the Guptas. Through the words of Rākṣasa Candanadāsa is described as excelling the *Buddhas* (*Bodhisattvas*) in conduct.[19]

Goyal also places Viśākhadatta as a contemporary of Candragupta II laying down his thesis that after the demise of Samudragupta, Candragupta II violated the law of primogeniture and somehow became the master of almost the whole of empire. Viśākhadatta, who wanted to whitewash the misdeed of his master, gave a different colour to the whole episode by showing that Candragupta II had accepted the accession of Rāmagupta, and that it was the misdeeds of the latter that forced Candragupta to capture power in his hands.[20] He supports his argument on the basis of the account of the *Majamulū-t-tawārīkha* related to King Rawwal (equated to Rāmagupta) and his brother Barkamaris (equated to Vikramāditya). If the above-mentioned Arab account was based on the story of the *Devicandraguptam*, it may also be assumed that " the story relating to the success of the prince Candragupta in the *svayamvara* of Dhruvadevī and to the meanness of Rāmagupta who took her from his younger brother was also forwarded by Viśākha as an additional argument to justify the conduct of Candragupta II."[21].

The *Mlecchas* of the *Bharatavākya* can be Hūṇas as before their attack on Persia (420 A.D.) they had already occupied Bactria.[22] If we accept the identi-

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16 *Ibid.*, p. 451, cf. Jayaswal, K. P., *J.B.O.R.S.*, XVIII, pp. 17 ff.

17 Bajpai, K. D., *Journal of the Numismatic Society of India*, pp. 340 ff.

18 *Mudrārākṣasa*, II ed. Introduction p. 8.

19 Satya Vrat, ed. *Mudrārākṣasa*, VII. 5, p. 298:

'बुद्धानामपि चेष्टितं सुचरितैः क्लिष्टं विशुद्धात्मना ॥'

20 Goyal, S. R., *A History of the Imperial Guptas*, p. 231.

21 *Ibid.*, p. 235.

22 *Op. cit.*, *VIJ.*, p. 57.

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fication of King Candra of the Meharauli Pillar Inscription with Candragupta II who having crossed the seven mouths of the river Indus conquered the Bāhlikas, it may allude to the disturbances caused by the *Mlecchas* on the North-West region of India. We know from the Allahabad Pillar Inscription of Samudragupta (his father) that the '*Daivaputra-ṣāhi—Ṣāhanuṣāhis*' had accepted his suzerainty. We also know the oppression of the country by the Hūṇas during the reign of his successor Kumāragupta I. It is possible that they may have started their adventures on India during the reign of Chandragupta II.

It appears that Viśākhadatta was gravely concerned by the political disturbances in the empire. He wrote his plays when the country was in peril both internally and externally. During the period of the Nandas, on the one hand there was fear of Greek invasions and on the other hand the fight between Candragupta Maurya and Mahāpadmananda. The same situation arose again after the death of Samudragupta when the country again felt the terror of the Hūṇas and the Śakas as well as the war of succession between the two brothers Candragupta II and Rāmagupta.

The poet who seems to have been a contemporary of Candragupta II, in order to extol his patron makes the repeated use of the word '*Vṛṣala*' for Candragupta Maurya through the mouth of Cāṇkya. Candragupta Maurya who looked to Viśākhadatta quite matching with Candragupta II in bravery and greatness, probably may have been looked at with contempt for having married a Greek princess (the Greeks are listed as '*Vṛṣala*' by Manu) by the Orthodox *brāhmaṇas* of the Gupta period.

We may, however, in one respect dissociate the question of the date of Viśākhadatta with that of the name of the King. The *Bharatavākya* of the play '*Mudrārākṣasa*' is uttered by *Rākṣasa* who through an ally and Minister of King Nanda is made to gain friendship with Candragupta Maurya through the diplomacy of Cāṇakya which is evident from the dialogue between Chandragupta and Cāṇakya preceding the *Bharatavākya*. The King in this case is Candragupta Maurya, the *Mlecchas* are the Greeks, while the *Bharatavākya* equally well applies to Candragupta II, the *Mlecchas* in that case being the Hūṇas and the Śakas. We know that the word *Mleccha* has been applied to all foreigners in the later period though in the Brahmanic period it was also used for an *Ārya* who made faulty pronunciation.[23]

Viśākhadatta thus very cleverly serves his purpose of benediction for the welfare of his patron and his empire.

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23 Shafer, Robert, *Ethnography of Ancient India*, p. 23.

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ĀMUKHA : PRASTĀVANĀ

By

G. K. BHAT (Poona)

According to the *Nāṭyaśāstra* (*NS*) the *sūtradhāra* performs the ritual, musical and entertaining *pūrvaraṅga* and when he has completed it, he makes his exit from the stage. At the end of the formal and technical *pūrvaraṅga* the introduction of the play in production, known as *kāvya-prastāvanā*, is to begin. Another actor known as *sthāpaka*, who resembles the *sūtradhāra* in appearance and in qualifications, enters the stage in the role of *kāvya-prastāvaka*. His duties and performance are described in the same chapter of the *NS*, immediately after the description of the *pūrvaraṅga*; and Abhinava therefore rightly describes the *prastāvanā* as 'the remainder of the concluding part of the *pūrvaraṅga*[1]', suggesting thereby that it is also a part of the dramatic preliminaries leading to the actual performance. The stage business the *sthāpaka* is expected to perform comprises the following: (i) He performs movements attuned to music and rhythm (technically called, *cārī*) as a worship to *jarjara* (the ceremonial flag-staff) and then recites verses in honour of gods and brahmins. (ii) This ritual part over, he is to do *raṅgaprasādana* or to propitiate and please the deities of the theatre as well as the assembly of spectators by singing verses full of sweet and perfect words suggestive of different emotions. (iii) He is then to announce the name of the poet (*kavi-nāma-saṁkīrtana*) whose play has been taken up for production. (iv) He has further to introduce the play by commending its special features (*kāvya-prakhyā-panāśrayā prastāvanā*). This he may do by various introductory devices, so that the audience is carried right into the opening of the composition and the play is, as it were, placed before them (*kāvyopakṣepaṇa*).

The *NS* mentions *āmukha* once again as one of the four divisions of *bhāratī vṛtti*.[2] This *āmukha*, also known by the experts as *prastāvanā*, is a dialogue between the *sūtradhāra* and the *naṭī* (supposed to be his wife) or the *vidūṣaka* or the *pāripārśvika* (*sūtradhāra*'s assistant). The dialogue is purposeful because it is directed towards the activities of actors. It is carried on with

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1 See, *NS. GOS.* Ch. V, Śl. 166 ff., and for Abhinava's comments, 2nd revised ed., Vol. I, p. 249.

2 *NS. GOS.* Ch. XX, Śl. 27-31. *Bhāratī vṛtti* is verbal mode of presentation. What is to be presented to the audience is rendered with speeches, aided by appropriate and suggestive *abhinaya*. Its aspects are *prarocanā*, an argument and appeal to win the audience for success of the production; *āmukha*, introduction of the play and the poet; *vithī*, graceful modes of delivering speeches; and *prahasana*, humorous mode of speaking for evoking laughter.

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various *speeches* which all relate to the play and its production. Sometimes the parties may speak plainly by mentioning the play taken up for performance directly; sometimes they may adopt the use of equivocal phrases or introduce the information by a series of statements and rejoinders.[3] This dialogue is an introduction to the play and it provides a suggestion of the opening scence in a variety of ways. The *NS* calls them ' limbs ' or divisions of *āmukha*; and they are given as *uddhātyaka*, *kathoddhāta*, *prayogātiśaya*, *pravṛttaka* and *avalagita*.

This description of *āmukha-prastāvanā* by Bharata is reproduced almost verbatim in the later dramatic theory. Such a *prastāvanā* was quite necessary so far as Sanskrit drama production was concerned, because there was no other way of conveying the background information about the play, the poet and for taking the audience right through to the start of dramatic story. The matter of duplication or repetition involved in the combined procedure of the preliminaries and the prologue may perhaps need an explanation. A careful scrutiny of the *pūrvaraṅga* items performed before the audience shows that *trigata*, a conversation piece among the *sūtradhāra*, his assistant and the *vidūṣaka*, was a vague but allusive and humorous mode for conveying some information about the play and the poet. The item that followed and which was the last in the technical *pūrvaraṅga* was *prarocanā*: this was an invitation by the *sūtradhāra* to the audience to witness the dramatic performance. It also contained an appeal, because the *sūtradhāra* used persuasive arguments to justify the spectators' interest in the performance; for this purpose the *sūtradhāra* referred directly to the theme, plot and hero of the play. This was another opportunity to supply the background information. Further, the *sthāpaka*, in the *kāvya-prastāvanā* that immediately followed the *pūrvaraṅga*, performed the business of introducing the poet and the play. If the introduction in the *trigata* were to be ignored because it was vague and at best only suggestive, the *prarocanā* and the *kāvya-prastāvanā* directly mentioned the play and the poet; the *sthāpaka* was certainly expected to do so. This is a duplication. Why then is *prastāvanā* or *āmukha* mentioned once again in connection with *bhāratī vṛtti* by the *NS* ?

Abhinavagupta is aware of duplication in this introductory procedure.[4] Commenting on the earlier passage, he observes that *prastāvanā* has two different aspects. The one in *pūrvaraṅga* is a technical performance; it is done by the *sthāpaka* or by some poet; the poet who composed the play has nothing to do with it. The second *prastāvanā* which is mentioned in the context of *bhāratī* and

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3 For definition and meanings, see, *NS. GOS.* Ch. XX, Śl. 30-31, and Abhinava's commentary on the passage.

4 Cf. comm. on *NS.* Ch. XX, Śl. 30 ff., *GOS.*, Vol. III, p. 93:

अन्ये त्वाहुः । पूर्वरङ्गाध्यायेऽपि या प्रस्तावना उक्ता सापि भारतीमेद एव इति किं द्वैविध्याभिधानप्रयासेन ।

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by the name *āmukha* is the poet-playwright's own. This dual aspect is applicable to other details also like *dhruvā* songs or *prarocanā*; so that the *sūtradhāra* may have a *prarocanā* in his *pūrvaraṅga* and the poet too may use a separate *prarocanā* of his own in order to make his own appeal and commendation to the spectators; for he has a right to introduce his play to them in his own way.[5] *Nāṭyadarpaṇa* (*ND*) which closely follows Abhinavagupta offers a similar explanation by distinguishing *sthāpaka-kṛta-prastāvanā* and *kavi-kṛta-prastāvanā*.

It is obvious that the matter is connected with the evolution of *pūrvaraṅga*. In the initial stage, when the *pūrvaraṅga* was performed in full, the *sūtradhāra* and his actors had their own traditional and set method of performing items like *nāndī*, *prarocanā* and *prastāvanā*. In this procedure, there may have been an apparent duplication; but equally possibly the items may have been kept distinct. As mentioned earlier, *trigata* was a vague humorous way of referring to the production, without mentioning any names. The *prarocanā* could also be an appeal to the audience and a recommendation of the performance where the story or plot and the hero were mentioned without using any names.[6] And then the *sthāpaka* could introduce the play and the poet by their names. A little repetition would do no harm to the preliminaries. But, it must be remembered that all these preliminaries were managed entirely by the actors themselves, at times with the help of a poet who was presumably a member of the dramatic troupe, as Abhinava's comment suggests; the writer of the play never figured in this business. The next stage in the evolution of the *pūrvaraṅga* was probably characterized by omission of some *aṅga*s from the preliminary performance. In the next stage still, while some *aṅga*s were performed in the old set way, some were prepared by the poet himself and given to the actors to be performed. This is probably the pre-classical stage observed in the Bhāsa-plays. The final stage of the transformed *pūrvaraṅga* and of the *prastāvanā* is to be seen in the classical plays, where the entire matter from *nāndī* to the end of *prastāvanā* is composed by the poet-playwright himself. Thus, the two *prarocanā*s and *prastāvanā*s of

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5 On *NS*. Ch. V, Śl. 168-169, Abhinava writes:

द्विविधा प्रस्तावना भवति पूर्वरङ्गस्य अङ्गभूता अन्यस्य वा। तत्र पूर्वरङ्गाङ्गे अस्याः कविः उदासीनः। स्थापको एव स्वतन्त्रो निर्माता तु अन्यो वा कविः, ध्रुवागानादौ अपि ... ... । सा द्वितीया ... वृत्तिभेदमध्ये पठिता। एवं प्ररोचनादौ अपि मन्तव्यम्। *GOS*. ed., Vol. I, pp. 249-250.

On *NS*. Ch. XX, Śl. 30 ff. Abhinava says,

एवं च यदा स्थापकोऽपि सूत्रधारतुल्यगुणाकारो रामादिवदेव प्रयुज्यते तदा इदं कविकृतं आमुखं भवति। *GOS*. ed., Vol. III, p. 93.

6 Cf. Kālidāsa's *Vikramorvaśīya:*

प्रणयिषु वा दाक्षिण्याद् अथवा सद्वस्तुपुरुषबहुमानात्।
शृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य॥

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which Abhinava speaks belong to the evolutionary stages of the preliminaries. For some time certain items were presented according to the traditional and established procedure; but, the poets too had started handling some items; and when the poets took over to themselves the entire composition of the drama, including *nāndī*, *prastāvanā* and such other preliminaries as *prarocanā* and *kavi-nāma-saṁkīrtana* as were necessary, then the dual aspect must have totally disappeared.[7]

In the observations of later theorists on this matter, some kind of ambiguity or confusion is noticeable. They seem to indulge in speculations without cognising the fact of the evolution of the *pūrvaraṅga* and of the obvious taking over of the preliminaries by the poets themselves. The theorists, for example, have ignored the innovation introduced by Bhāsa who assigned the duties of the *sthāpaka* to the *sūtradhāra* himself retaining, however, the name *sthāpanā* for the prologue according to the older tradition. The theorists use either of the names *sūtradhāra* or *sthāpaka* or both in the context of *prastāvanā*; and some later dramatists too use older terms, probably out of respect for old tradition.[8] Abhinava alone appears to have recognised tacitly the change in the procedure of presentation; for he observes that *sthāpaka* is *sūtradhāra* himself in a new role.[9] To my mind, the *NS* is clear on the point. The duplication is also apparent; we have seen how *trigata*, *prarocanā* and *sthāpaka*'s *prastāvanā* could all be harmonised as preliminaries. It is also probable that the *NS* statement about the five kinds of *āmukha* is a full explanation of the earlier brief statement.[10] But, the

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7 *ND.*'s statement,

प्ररोचना तु पूर्वरङ्गाङ्गभूतापि नाट्ये प्रवृत्ते प्रधानमिति

may be easily understood on this background. For 'evolution of the *pūrvaraṅga*', see my *Bharatanāṭya-mañjarī* (BORI), Introduction, pp. lxxii ff.

8 Cf. Bāṇa's ref.: सूत्रधारकृतारम्भैः नाटकैः... । See my *Bhāsa Studies*, no. IX, pp. 127-138.

ND. quotes from a play अनङ्गवती where the stage direction पूर्वरङ्गस्य अन्ते स्थापकः occurs.

9 Cf. सूत्रधार एव स्थापकः इति सूत्रधारः पूर्वरङ्गं प्रयुज्य स्थापकः सन् प्रविशेत् इति न भिन्नकर्तृकता । *NS. GOS.* Vol. I, (2nd revised ed.), p. 248.

10 At Ch. V, Śl. 166, *NS.* has :

प्रस्तावनां ततः कुर्यात् काव्यप्रख्यापनाश्रयाम् ।
उद्घात्यकादि कर्तव्यं काव्योपक्षेपणाश्रयम् ॥

At Ch. XX, Śl. 33, *NS.* has :

उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा ।
प्रवृत्तकावलगिते पञ्चाङ्गान्यामुखस्य तु ॥

The second reference is a detailed explanation of आदि in the first statement.

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construction of *āmukha-prastāvanā* as a conversation piece with *sūtradhāra* and *naṭī* or *pāripārśvika* anticipates clearly the hand of a playwright. In the old procedure, the *sthāpaka* did the introduction. This suggests that *NS* is aware of a dramatist's role in the entire production. This should not be surprising because the ten patterns of dramatic composition (*daśa-rūpaka*) which the *NS* describes could not be conceived of without the creative effot of a capable poet-playwright.

Bharata himself[11] and all theorists use the terms *āmukha* and *prastāvanā* as synonyms. Even in the earliest practice, the *kāvya-prastāvanā* appeared immediately after the *pūrvaraṅga* and it was a part of it or an extension of it. In the extant classical plays the prologue from *nāndī* to *nāṭyāraṁbha* (the opening scene) is one continuous piece of presentation and is called *sthāpanā* according to older terminology or *āmukha/prastāvanā* in the classical days and in theory. But, is it possible to assume a little difference between *āmukha* and *prastāvanā*, at least in their technical purpose ? I think, we may. For, while the *pūrvaraṅga* and *prastāvanā* merged in the handling by the poets, *nāndī* and sometimes *prarocanā* stood as the main representative of the ancient *pūrvaraṅga*. Then, the main business that was to be carried out in the *prastāvanā* was : an appeal to the audience, recommendation of the play by stating its finer points of interest, which is only a form of *prarocanā*; introduction of the play and the poet, which is *kavi-nāma-saṁkīrtana*; then stimulating respective mood among the audience by complimenting them or by singing a song for their pleasure, which is *raṅga-prasādana*; and finally taking the audience right into the performance by suggesting the opening scene, for which Bharata has recommended some technical devices. In the actual preliminaries *nāndī* is the first item. The following items may come in any order as the poet pleases; and they may be somewhat mixed too.[12] However, the end of the prologue is marked by a suggestion of the opening scene.

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11 Cf. *NS*. Ch. XX, Śl. 30-31 :

नटी विदूषको वापि पारिपार्श्विक एव वा ।
सूत्रधारेण सहिताः संलापं यत्तु कुर्वते ॥
चित्रैर्वाक्यैः स्वकार्योत्थैर्वाथ्यङ्गैरन्यथापि वा ।
आमुखं तत्तु विज्ञेयं बुधैः प्रस्तावनापि वा ॥

12 That is why, perhaps, *Bhāvaprakāśana* calls 'श्रीहर्षो निपुणः कविः' as *prarocanā*, and 'मद्वर्ग्या रसपाठगीतिषु' as *prastāvanā*, although the latter also contains an element of *prarocanā*. *GOS*. ed., *BP*. 8, pp. 228-229. See also, *Nāṭyadarpṇa*, Ch. III, Śl. 3-4, about *prarocanā*:

तत्र पूर्वरङ्गे गुणस्तुत्या प्रस्तुतप्रबन्धार्थस्य प्रीत्यादिहेतुत्वप्रशंसनेन सामाजिकानां श्रवणावलोकनोत्साहोत्पादनं, प्रकृतोऽर्थः प्रकर्षेण रोच्यते, उपादेयतया ध्रियते, अनया इति प्ररोचना । ... इयं प्ररोचना पूर्वरङ्गात् प्रथमं पश्चाच्च निबध्यते । निबन्धे चास्या नावश्यंभावनियम इति । *GOS*. edn., pp. 138-139.

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All this preliminary business is carried out in a single continuous piece of conversation, mingled with occasional singing where necessary.

Yet a careful sifting would show that the present *prastāvanā* has three main parts : (i) ritual and auspicious beginning, *nāndī*; (ii) introduction of the play and the poet, recommendation of the performance and propitiation of the audience, which all could be covered by the new *prarocanā*; (iii) suggestion of the actual opening of the drama by one of the commended devices; that is probably *āmukha*. In other words, the *āmukha*, though not distinguishable from the *prastāvanā* as a whole, seems to serve the specific purpose of opening the dramatic performance through the suggestion of the opening scene.

This distinction is somewhat supported by the name *āmukha* itself. Abhinavagupta states that *āmukha* is so called because it extends up to *mukha-sandhi*, the first juncture in the actual play denoting the first phase of dramatic plot development. Here, only the beginning, a glimpse, the *face* of the dramatic plot as it were, is shown to the audience. But the *pūrvaraṅga* preliminaries are now dove-tailed to actual drama production; or the two are brought face to face. The implication is that this is what the poet and the author of the drama attempts to do here; the actors' set business is over and what the audience are going to see now is the poet at work, may be through the actors.[13]

ND follows Abhinava carefully and explains the point as follows: From *nāndī* to the suggestion of the opening scene is all a part of the preliminary and the prologue; and it must be distinguished from the drama proper. It is written by the dramatist and presented by the *sthāpaka* or the *sūtradhāra*. When the *sūtradhāra* is supposed to present the *āmukha*, the poet's activity starts from *mukha-sandhi*. But, when *sthāpaka* did it, he is to be understood as representing the poet. It is, thus, the dramatist's business (*kaver vyāpāraḥ*); the actor is to be taken as the dramatist's spokesman. The drama proper is supposed, on the other hand, to be the actors' business.[14] What is meant is, in the preliminaries

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13 Abhinava on *NS*. Ch. XX, Śl. 31:

आमुखमिति मुखसन्धेः निवर्तते यतः, आङ् मर्यादायाम् । यदि वा अत्र आमुखं ईषन्मुखं वा प्रस्ताव्यते अनया [प्रस्तावनया] ... । तत्र कदाचित् कार्याभिमुखं नीयते पूर्वरङ्गविधिः तदभिमुखं वा कार्यारम्भः तन्नीयते... । एवं च यदा स्थापकोऽपि सूत्रधारतुल्यगुणाकारो रामादिवदेव प्रयुज्यते तदा इदं कविकृतं आमुखं भवति । *GOS*., Vol. III, p. 93.

14 *ND*. Ch. III, Śl. 3-4:

इदं तावद् आमुखं नाट्यात् पृथक्भूतम् । तत्र कदाचित् रङ्गसूत्रयिता एव आमुखार्थमनुतिष्ठति, तथा च दृश्यते 'नान्द्यन्ते सूत्रधारः' । 'नान्द्यन्ते' इति अवयवे समुदायोपाचारात् 'पूर्वरङ्गान्ते इति द्रष्टव्यम् । ... अत्र च पक्षे आमुखार्थस्य सूत्रधारविषयत्वात् मुखसन्धेः प्रभृति कवेर्व्यापारः । कदाचित्तु सनान्दीकं रङ्गमनुष्ठाय विश्रान्ते सूत्रधारे तत्तुल्यगुणाकृतिः स्थापकः आमुखमनुतिष्ठति। यथा 'अनङ्गवत्या'

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and in the prologue, the poet speaks directly to the audience, through the *sūtradhāra* or the *sthāpaka*; and he can be personal or autobiographical. But, in the drama the poet can not and does not speak to the audience; he must carry the story through the speeches of dramatic characters; so, this is called actors' business because they will play the characters and speak the lines written for them. The distinction that *ND* makes between the poet's and the actors' business is clear evidence for the evolution and transformation of the dramatic preliminaries and their eventual handling by the poets themselves. Further, it is equally clear that the *āmukha* takes the audience a little beyond introduction and right into the dramatic performance. *ND* states that *mukha* stands for *mukha-sandhi*; and *ā* may denote either 'limit' or 'inclusion'; so that *āmukha* may extend up to *mukha-sandhi* or *mukha-sandhi* may be included in *āmukha*, with the result that *āmukha* may go beyond the formal *prastāvanā*.[15] Although, therefore, *āmukha* and *prastāvanā* are virtually the same, there is a difference in their technical function. Bharata's statement about the five limbs of *āmukha* would suggest that, *while prastāvanā is a general and formal introduction of the play and the poet, āmukha is a particular introduction of the opening scene of the play.*

But, the theorists have not cared to state the technical difference between *prastāvanā* and *āmukha* and have treated the two terms as synonyms. This fact as well as the practical exigencies of plot-construction or a sense of creative freedom may have led some dramatists to take some liberty with the construction of the preliminary and opening part of a drama. Generally speaking, the classical dramatists maintain a formal difference between the prologue and the drama proper, using the *āmukha-prastāvanā* only for suggesting the opening scene. But, Bhavabhūti has apparently departed from this usual practice. His *prastāvanā* of the *Mahāvīracarita* is on the lines of the general classical trend; it is of the *prayogātiśaya* kind and indicates the characters who will open the first scene of the play. But, in the *Mālatīmādhava*, after the formal business is over, the *naṭa* mentions that the *sūtradhāra* will be playing the role of Kāmandakī and he himself that of her pupil Avalokitā. There is a reference also to certain other arrangements required for staging the first act and to the characters involved in its scene. As the prologue concludes, the *sūtradhāra* and the *naṭa* proceed to assume their roles in the drama and thus cease to be mere actors performing the preliminaries as an introduction to the drama. A similar thing happens in the prologue of the *Uttararāmacarita*. Immediately after the *nāndī* and introduction of the play and

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नाटिकायां दृश्यते 'पूर्वरङ्गस्य अन्ते स्थापकः'। अत्र च पक्षे आमुखानुष्ठानेऽपि कवेर्व्यापारः। स्थापकस्य सूत्रधारानुकारिणो रामानुकारिणो नटस्य इव, कविना एव प्रवेशात्। *GOS.* edn., p. 136.

15 Cf. 'आङ् मर्यादायाम्' तेन मुखसन्धि प्राप्य निवर्तते। 'ईषदर्थे वा' ततः ईषन्मुखं मुखसन्धिसूचकत्वाद् आरम्भः। *ND. GOS.* edn., p. 136.

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poet (*kavi-nāma-saṁkīrtana*) the *sūtradhāra* transforms himself into a dramatic character, a bard attending the coronation of Rāma, and mentions several things, including the scandal about Sītā and its probable effect, which form an important background of the happenings shown in the first act. The objective of the play is also stated here. It is not surprising that a *prastāvanā* of this kind should puzzle editors, commentators and critics of Bhavabhūti's plays. However, what Bhavabhūti has done here is that he has ignored the formal distinction between *prastāvanā* and the drama proper, and has allowed the prologue to merge into the opening scene of the play. In both these plays, after the formal *prastāvanā*, an introductory scene (*viṣkaṁbhaka*) could have been constructed for providing the necessary background to the main scene of the first act, as Kālidāsa does in the *Mālavikāgnimitra*; and in this introductory scene the necessary details of the *āmukha* or of the first *avasthā* and *sandhi* (like statement of *bīja* or the central theme) could have been woven. Instead, Bhavabhūti extends the *prastāvanā* beyond its formal limit and turns its latter portion into an opening or introductory scene of the drama itself. Among the commentators, I find only Vīrarāghava noticing correctly this departure of Bhavabhūti from theoretical requirements and established practice.[16] Probably it is needless to take the dramatist's deviation very seriously because it pertains to the introductory and opening part of a dramatic plot-construction. From a formal point of view, it may not be correct to blur the distinction between the formal opening of a drama and the opening of the dramatic plot itself, or between the playwright's part and the part of the actors, as *ND* would say. Yet, a writer may not be grudged the convenience needed for his literary creation. It is equally possible that Bhavabhūti took this liberty because an *āmukha* may be extended theoretically beyond the formal *prastāvanā*, though it would have been desirable to designate it by the name of *āmukha*.

II

Five Varieties of Āmukha—Prastāvanā

The five 'limbs' of the *āmukha* are *uddhātyaka*, *avalagita*, *kathoddhāta*, *prayogātiśaya* and *pravṛttaka*. Bharata mentions them as five different ways in which a dramatist could suggest the opening of his play for the benefit of his audience.

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16 Cf. *Uttararāmacarita*, Nirṇayasāgara ed., 10th reprint, 1949; p. 7:

(On तदानींतनश्च संवृत्तः) यद्यपि भोजराजमतरीत्या सूत्रधारनटीप्रभृतिभिः प्रकृतदेशकालावलम्बिनीं प्रस्तावनाम् उक्त्वा सूत्रधारादीन् निष्कास्य भूमिकां प्रवेश्य प्रवर्तिष्यमाण-काव्याभिनय-सूचक-विष्कम्भो वक्तव्यः, तथापि सूत्रधारस्य एव काव्यकथाघटक-देशकालसम्बन्धम् अङ्गीकृत्य विष्कम्भवर्ण्य-कथोपन्यासः सूत्रधारत्वअपरित्यागाच्च प्रस्तावनत्व-अहानिः इति कवेर्मतम् । तदनुसारेण 'अहमायोध्यकः संवृत्तोऽस्मि' इति ।

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(a) *Uddhātyaka :*

Following Abhinava's explanation, the word *uddhāta* is to be taken in the sense of a question, a query; the addition of the termination *ya* (Pāṇini, 4.4.98) gives the form *uddhātya*, meaning 'good in questioning', 'excellent query'; further addition of *ka* (Pāṇini, 5.3.73) results in *uddhātyaka*; and the final meaning is 'a group of words which form an appropriate answer to a query (which answer probably may not be easily known)'.[17]

Bharata defines *uddhātyaka* as one of the aspects of *vīthī* (*NS.* XVIII. 105-106) where questions and appropriate answers together form a picturesque series; they have not merely a decorative value (as a figure of speech or ornament) but also a dramatic quality. Bharata expects the *āmukha* to be performed with the use of some *vīthī-aṅgas* and so *uddhātyaka* and *avalagita* are brought over from *vīthī* into the *āmukha*. *Daśarūpaka* (*DR*) ignores these two and speaks of only three *aṅgas*. Other theoretical works like *Nāṭaka-lakṣaṇa-ratnakośa* (*NLRK*), *Bhāvaprakāśana* (*BP*) and *Rasārṇavasudhākara* (*RS*) do likewise, though they are aware of *vīthī-aṅgas*. *Uddhātyaka* occurs, according to Bharata, when meaningful words, that is, questions (whose answers may not be correctly known) put forward respectfully are joined with appropriate answers by others, that is, clever people.[18]

The example which Abhinava quotes from *Pāṇḍavānanda* is not verifiable as the play is lost. The verse quoted contains a series of questions and answers and they together suggest the story of the play, the principal characters, their experiences and qualities. The definition of *NLRK* is similar; and the example refers by questions and answers to the engaging qualities of a drama and to the particular play *Ratnakośa*.[19] The definition in *Sāhityadarpaṇa* (*SD*) is nearly identical with that of Bharata. But, the example of *uddhātyaka* cited is from the opening of the *Mudrārākṣasa* where the *sūtradhāra*'s statement refers to the eclipse of *Candra* (moon) by Rāhu, and Kauṭilya, behind the curtain, understands it to mean the over-powering of Candra(gupta). This is a case where

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17 Abhinava on *NS.* Ch. XVIII, Śl. 115-116:

यदा प्रष्टैव प्रतिवचनगतं वैचित्र्यमभिसन्धाय पृच्छति प्रतिवक्तृ-उचितं अभिधत्ते तदा तद् उत्तरं उद्घात्यकम्। प्रश्नात्मके उद्घाते साधु इति यत् ('तत्र साधुः' पा० ४.४.९८), तत्र अज्ञातार्थे कः ('अज्ञाते' पा० ५.३.७३)।

18 *NS. GOS.* Ch. XVIII, Śl. 115-116.

पदानि त्वगतार्थानि ये नराः पुनरादरात्।
योजयन्ति पदैरन्यैस्तदुद्घात्यकमुच्यते॥

(the reading पदानि तु गतार्थानि means, अर्थगतानि प्रश्नरूपाणि; Abhinava understands अगतार्थानि as of obscure meaning or reply.

19 See *RS.* Ch. III, Śl. 152 ff. Adyar Lib. Series No. 110.

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sūtradhāra's words or the sense of his statement is misinterpreted and taken in a different sense. It really falls under the variety known as *kathoddhāta*. *BP* has actually used this illustration for this variety. *BP* defines *uddhātyaka* in the same way as *DR* does. It appears, therefore, that *SD* has misunderstood the nature of *uddhātyaka*. *SD*'s explanation, 'the words (used by the *sūtradhāra*) here have really a coherent sense; but the character entering the stage (Kauṭilya) interprets them in the light of the meaning he has in his mind and thereby gives them a different 'meaning', though true for *kathoddhāta*, is incorrect for *uddhātyaka*. The commentator's observation too that '*uddhātyaka* occurs when the *sthāpaka*'s intended meaning is obscured by the meaning assigned to it by a character when making an entrance', though faithful to *SD*, is irrelevant in the present context.[20]

Bharata's intention is obviously different and it is clearly explained by Abhinava. *NLRK* follows this interpretation of *uddhātyaka*. *DR* defines it while discussing the sub-divisions of *vīthī* (III. 13-14). *DR* says that *uddhātya* shows two forms: (i) a series of ambiguous words and their synonyms; (ii) a series of questions and answers. The first occurs apparently as a *vīthī-aṅga*; the illustration cited is from the second act of *Vikramorvaśīya* (not found in the current version); but the second occurs as an aspect of *āmukha* and *DR* cites the same example from *Pāṇḍvānanda* which Abhinava has used. *Uddhātyaka* must, therefore, be taken to comprise questions and answers; and in view of the theoretical position *SD*'s explanation and example of *uddhātyaka* must be rejected.

It appears that as an *aṅga* of *āmukha uddhātyaka* is expected to draw attention to the play taken up for performance by naming it, or by suggesting its plot, characters and their qualities. There is no question of *pātra-praveśa* here. This is one feature which distinguishes it from *kathoddhāta*. Another feature seems to be that whereas *uddhātyaka* uses question-answer mode, *kathoddhāta* uses equivocation or double meaning, which facilitates the second meaning relevant to the dramatic story (*kathā*), suggesting its opening.

Haas translates *uddhātyaka*, in the *vīthī* context, as 'abrupt dialogue'. Dillon uses the word 'opener'. In the light of the technical definition, I suggest 'inquiry leading to dramatic opening' or 'opening by inquiry'.

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20 For *SD.'s* definition see, Ch. VI, Śl. 34. The comment in *SD.* is:

अत्र अन्यार्थवन्त्यपि पदानि हृदयस्थ-अर्थगत्या अर्थान्तरे संक्रमय्य पात्रप्रवेशः। The explanation in लक्ष्मी टीका is, प्रवेष्टुः अभिप्रेतार्थे स्थापकस्य अभिप्रेतार्थं उद्घन्यते अन्तर्लीयते इति उद्घात्यको नाम प्रस्तावनाभेदः। Kashi Skt. Series No. 145.

For *BP's* definition and example see *BP. GOS.* p. 230, ll. 7-8 ff. It is identical with *DR.* III.13 ff.

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(b) *Avalagita:*

This is another sub-division of *vīthī* which is borrowed and used as an *āmukha* device to suggest the opening scene of a drama. As defined by Bharata, *avalagita* occurs when some other matter (but pertinent to the drama) is included in the topic of dialogue and is thereby led to fulfilment.[21] The classical example of *avalagita* as a form of *vīthī* is quoted from *Ratnāvalī* act II by Abhinava: The *Vidūṣaka* is trying to divert Udayana's mind from his love-sick condition and is hoping that the portrait of Sāgarikā will please his eye. Udayana confesses his pleasure and also reveals his sincere love for Sāgarikā. This latter is unexpectedly included in the conversation about the portrait and thereby love (*śṛṅgāra*), which is the principal theme of the play, is set before us: this is what is dramatically achieved. This unexpected connection or close linking (*ava* + *lag*) of two matters is the feature of *avalagita*.

DR's definition is similar. But, *DR* assumes two forms of *avalagita* : the one business that is in hand is the *prastāvanā* the *sūtradhāra* is making; another business which is brought into connection with it may either be relevant (*prastuta*) or not quite relevant or may be rather unexpected (*aprastuta*); and this is how *avalagita* may appear in two forms. By inclusion of some matter into the one or by the connection of two matters, something relevant is accomplished; as when Rāma sends Sītā away to the regions of Bhāgīrathī in order to fulfil the longing of a pregnant wife (*dohada*) and achieves at the same time another purpose of abandoning her; this is *prastuta-kāryasiddhi*. An example of the second form *avalagita*, namely, an accomplishment of an irrelevant or unexpected dramatic matter, is quoted from *Chalitarāma*, a play lost to us. Rāma expresses a desire to enter Ayodhyā bare-foot after learning about the loss of his father, and in doing so meets Bharata unexpectedly.[22]

These examples, however, are in the context of *vīthī* which is a graceful and picturesque mode of dramatic presentation. How *avalagita* could be used to open a dramatic story remains still to be considered. *BP* defines *avalagiia* in a similar manner.[23] The example of 'including a relevant matter' is identical with that of *DR*, Rāma sending Sītā away to satisfy her *dohada* and accomplishing her abandonment thereby. That of 'including an irrelevant unconnected matter' is given as Duṣyanta entering the stage against the background of the

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21 *NS. GOS.* Ch. XVIII, Śl. 116-117:

यत्रान्यस्मिन् समावेश्य कार्यमन्यत् प्रसाध्यते ।
तच्चावलगितं नाम विज्ञेयं नाट्ययोक्तृभिः ॥

22 *DR.* Ch. III, Śl. 14b-15a ff. Adyas Lib. Series No. 97.

23 See *BP. GOS.*, p. 230, ll. 17-22, p. 231, ll. 1-2. *BP's* reference to *Śākuntala* VI. 17 (कार्या सैकतलीनहंसमिथुना°) in this context is quite puzzling.

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enrapturing song sung by the *naṭī* in the *Śākuntala*. *SD* uses the same example to illustrate *avalagita*. This is *āmukha-prastāvanā* no doubt; but the illustration is used for *prayogātiśaya* variety by other theorists.

The overlapping and confusion that the examples create seems to stem from the fact that some of the theorists have failed to understand Bharata correctly or they have deviated from Bharata's idea of *avalagita* and have connected the entrance of a character (*pātrapraveśa*) with it. Their commentators try naturally to justify the text on which they are commenting.[24]

Chronologically speaking *NLRK* may have started this trend. *NLRK*'s definition of *avalagita* is 'a conversation or statement in order to suggest entry of a character'; and the example is Duṣyanta-*praveśa* in the *Śākuntala*.[25] *BP* and *SD* use Bharata's definition, but, quote the above example of *pātra-praveśa*. This is, of course confusing. *ND*'s idea of *avalagita* is 'the accomplishment of some work (dramatic business) under the pretext of doing something different'. The example is fulfilling the *dohada* of Sītā and achieving with it her abandonment. *ND* reviews other opinions also. One such is that when a character entrusts his own work to some one else and sticks to some other work, we have an *avalagita*. The example is from the *āmukha* of *Kṛtyārāvaṇa* (a lost play) where the *sūtradhāra* entrusts the business of performing dramas to his wife and himself turns to other-worldly matters with a feeling of renunciation. Another opinion mentioned by *ND* is that of an automatic accomplishment of some other

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24 *Lakṣmī* comm. on *SD*. Ch. VI, Śl. 38, for example, understands the juxtaposition of two matters as implying similarity. The *sūtradhāra's* own statement is in a position of *prastuta* or *upameya*; suggestion about the character entering the stage is taken in the position of *upamāna*; and the beautiful way in which the suggestion is connected with the *prastuta* gives the name *avalagita*. Such *pātra-praveśa* by similarity occurs also in *pravṛttaka*; so the two are distinguished by assuming the existence of *śleṣa* in *pravṛttaka* and its absence in *avalagita*. Read :

यत्र प्रयोगे प्रस्तावनायां एकत्र एकस्मिन् विषये समावेशात् तत्प्रयोगस्य समनिर्दिष्टत्वात् हेतोः अन्यद् उपमानभूत-पात्रप्रवेश-सूचकरूपं कार्यं प्रसाध्यते सूत्रधारेण सूच्यते बुधैः तद् आमुखं 'अवलगति पात्रप्रवेशेन सह शोभनं अवसजति' इति नाम्ना अवलगितमिति कथितम्। ...श्लेषादिसत्त्वे प्रवर्तकम् तद् अभावे तु अवलगितम् इति।

Rucirā comm. on *SD*. explains similarly, understanding समावेशात् as सादृश्योद्भावनात्। Read : यस्य कस्यापि प्रस्तुतस्य कार्यस्य सादृश्यमुद्भाव्य यत्र पात्रप्रवेशरूपं कार्यं सम्पाद्यते तद् तत्र अवलगितत्वात् अवलगितं नाम प्रस्तावनाङ्गम् इति भावः।

(Venkatesvara Press ed., Bombay, 1920, p. 437). *Avalagita* is sought to be distinguished from *prayogātiśaya* by assuming that in the latter *pātrapraveśa* follows an announcement behind the curtain (?).

25 Cf. अवलगितं पात्रसंसूचनार्थं यद् आलपनं तद् द्रष्टव्यम्। यथा 'तवास्मि गीतरागेण..' *NLRK*, Dillon's ed., ll. 1193-1195.

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(unconnected) matter while doing what one has undertaken. This is illustrated from *Chalitarāma*, where Rāma refuses to enter Ayodhyā in his aerial car, walks on foot and (unexpectedly) comes across Bharata.[26] However, *ND*'s entire discussion is within the intended limits implied in the definition of Bharata.

It appears that the essential feature of *avalagita* is a sticking together or a connection of two things, namely, what the *sūtradhāra* is doing at the moment, and another thing that is going to follow immediately, either naturally or unexpectedly. The opening that is suggested by this device is that of a happening or an incident; and the idea of a character entering the stage may be left out, as other varieties of *āmukha* are actually planned to take care of it. If this were done, the views of *NLRK*, *BP* and *SD* about *avalagita* and the examples cited by them may not be considered at all. The commentators' explanations and their efforts at establishing the distinctive nature of *avalagita*, as they overlap *prayogātiśaya* and *pravṛttaka*, will appear to be equally unnecessary, though cleverly done.

Uddhātyaka and *avalagita* both suggest the opening of the drama by referring to some *dramatic happening* or to a part of the story. *Uddhātyaka* works the suggestion by naming the play or by alluding to the story and uses the mode of query or question-answer. By contrat, *avalagita* connects what the *sūtradhāra* is doing in the *prastāvanā* with what follows immediately as a dramatic business or action. If characters come into it that is incidental; because the suggestion of the *opening situation or incident* is really aimed at in these two modes.

Haas translates *avalagita* by ' continuance '; Dillon by ' link ' ; Ghosh by ' transference '. May we paraphrase it as ' linked opening ' ?

(c) *Kathoddhāta :*

Bharata defines *kathoddhāta* as ' that dramatic opening where a character enters the stage taking the cue from the words of the *sūtradhāra* or from the sense his words convey (to his own understanding).[27] This gives the two forms in which *kathoddhāta* may occur : One, where a character enters taking up the words (*vākya*) of the *sūtradhāra*. The example is from *Ratnāvalī*, I.6 where the *sūtradhāra*'s statement ' from another island... ' etc., is used by Yaugandharāyaṇa to effect his first appearance and open the play. The meaning assigned by him to the words connects it with the major event of the play, the miraculous escape of Ratnāvalī-Sāgarikā from a ship-wreck. The example of the second form, where *vākyārtha* is the cue, is quoted by Abhinava from *Pratimā-aniruddha*

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26 See, *ND*. II, 101a and the prose gloss on it.

27 *NS. GOS.* Ch. XX, Śl. 35 :

सूत्रधारस्य वाक्यं वा वाक्यार्थमेव वा ।
गृहीत्वा प्रविशेत् पात्रं कथोद्घातः स कीर्तितः ॥

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which being lost is not verifiable. All theorists concur in their definition of this variety and the examples cited by them are almost the same. For the first form of *kathoddhāta*, the example quoted by every writer is the same as above from the *Ratnāvalī*. For the second *DR* quotes *Veṇīsaṁhāra*, I.7. The *sūtradhārā*'s good wishes, ' May the Kuru princes rest in peace ', are challenged by the angry Bhīma (I.8) and this is his cue for stage appearance. *NLRK*, *ND* (III.106a), *RS* and *SD* cite the same example. *BP* quotes from the *Mudrārākṣasa*; the *sūtradhāra*'s reference to the moon-eclipse is challenged by Kauṭilya as he connects it to Candragupta and his enemies. We must remember that the *sūtradhāra*'s words in both the examples are paronomastic or equivocal; and so the character about to enter the stage is able to carry their sense in his own way.

In this opening the emphasis is on *pātra-praveśa*. But, the words or their sense by equivocation, and the challenge thrown out by the character relates to the dramatic story and its major event. Abhinava, therefore, explains the name by saying that *kathā* refers here to the dramatic theme or plot, and this opening device helps to bring it up.[28]

Haas translates *kathoddhāta* as ' opening of the story '; Dillon as ' abrupt opening of the story '. The content of the definition implies, ' dramatic story-opening by appearance of character '.

(d) *Prayogātiśaya :*

This variety of drama opening occurs when the *sūtradhāra* himself uses in the production of his *prastāvanā* another ' production ' or dramatic event and a character enters after it. Abhinava understands this as a connection of two happenings, what the *sūtradhāra* is engaged in doing in the performance of his *prastāvanā* and another dramatic happening. The important point is that the connecting and the consequent explanation are done by the *sūtradhāra* himself.[29] Abhinava's example is the opening of *Vikramorvaśīya*: The *sūtradhāra* is appealing to the audience for attention to the drama performance; he pretends to hear a sound coming from *behind the curtain*; he thinks it to be a cry of distressed

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28 Abhinava on *NS*. Ch. XX, Śl. 35, *GOS*. ed., Vol. III, p. 94 :

कथा काव्यार्थरूपा, ऊर्ध्वमेव हन्यते गम्यते तत्र इति कथोद्घातः ।

Lakṣmī comm. on *SD*. VI. 35 explains,

कथया सूत्रधारवाक्येन उद्घातः पात्रोपस्थितिः यत्र स कथोद्घातः ... ।

29 *NS*. Ch. XX, Śl. 36 :

प्रयोगे तु प्रयोगं तु सूत्रधारः प्रयोजयेत् ।
ततश्च प्रविशेत् पात्रं प्रयोगातिशयो हि सः ॥

Abhinava explains,

प्रयोगे इति प्रस्तावनात्मके प्रयोगम् इति नाट्यात्मकं भावितम् । सूत्रधार एष यत्र प्रयोगे समुद्गक-वाटयुगुलवद् योजयति स प्रयोगद्वयश्लेषणात् प्रयोगातिशयः ।

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birds; he then actually identifies it to be coming from a group of celestial nymphs who are crying for help as Urvaśī has been abducted; these characters then enter to open the play. *NLRK* follows Bharata's definition and his example is from *Svapnavāsavadatta* where the *sūtradhāra*, busy in appealing to the audience, hears an order to clear the way; a character expresses surprise; and the *sūtradhāra* explains the order and its reaction to suggest the appearance of Yaugandharāyaṇa dressed in ascetic's robes. The lines as quoted by *NLRK* are not found in the available version of the play; but, the situation is there; and it is also clear that *NLRK* is following Bharata and probably Abhinava also. *SD*'s definition is virtually identical with that of Bharata. The example is from *Kundamālā*. The *sūtradhāra* is calling his wife to take part in the dance performance; at the same time another event is taking place and some one says *behind the curtain*, ' Lady, please come down '. The *sūtradhāra* finds out what is happening and explains that Lakṣmaṇa is requesting Sītā to alight from the chariot. The abandonment of Sītā in the forest and the entrance of Sītā and Lakṣmaṇa are here suggested to open the play. In all these examples two *prayoga*s or happenings are brought together by the *sūtradhāra*; one what he is himself engaged in doing; another, a happening *behind the curtain* or off-stage, identified and explained by him, and used to suggest the appearance of a character or characters who open the play. This is *prayoga* within the *prayoga* to open the drama with the entrance of particular character or characters.

Another trend is discernible in the later theory which apparently attempts at simplifying the device by curtailing reference to a happening off-stage and by making the *sūtradhāra* directly name the character that will appear to open the play. *DR*, for example, defines *prayogātiśaya* as ' the opening with the entrance of a character introduced (by the *sūtradhāra*) with the words, Here he is '. The example, as expected, is the opening of the *Śākuntala*, with the appearance of Duṣyanta mentioned by the *sūtradhāra*. This view is followed by *BP*, *ND*, *RS* (which quotes the opening of the *Mālavikāgnimitra* as an example). It will be seen, however, that even with this simplification, there still is *prayoge prayogaḥ* or a happening within a happening; and the *sūtradhāra* links the two and uses their similarity to indicate the character coming on the stage and opening the dramatic performance. The *sūtradhāra* in the *Śākuntata* is charmed and carried away by the beauty of the *naṭī*'s song ; this is one *prayoga* or happening which the *prastāvanā* is describing. Duṣyanta being drawn away by the fleeing deer is another *prayoga* or happening, as yet off-stage, which is an integral part of the dramatic story. The *sūtradhāra* explains his own absorption by comparing it to that of Duṣyanta. This indicates his immediate appearance on the stage and facilitates the opening of the play. The happening of Duṣyanta's chase which is supposed to be behind the curtain is neither mentioned nor announced through an explanation; and so a direct reference to the character (*eṣaḥ ayam..*) is to

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be made by the *sūtradhāra* by introducing a comparison, instead of by an explanation as when the second happening off-stage is brought in by an actual mention. Thus, there does not seem to be any essential difference between Bharata's mode and the other one indicated by the later trend.

Haas translates *prayogātiśaya* as 'particular presentation'; Dillon as 'excellent contrivance'. May I suggest 'dramatic opening by parallel happening and by character-name'?

(c) *Pravṛttaka:*

This kind of opening is had when a character enters against a specific time or seasonal background described by the *sūtradhāra*.[30] The example to which Abhinava refers is the *sūtradhāra*'s description of autumnal season in the *Veṇī-saṁhāra*. The description mentions *dhārtarāṣṭrāḥ* or cranes; and all the adjectives being paronomastic the sons of Dṛtarāṣṭra or the Kauravas are suggested here and their annihilation too. This is followed by *BP*. But, I wonder how this could be a *pravṛttaka* type of opening, although a season's background is provided and the characters are also indicated. First, it is Bhīma and not Kauravas who enters to open this play. Secondly, the opening here is of the *kathoddhāta* type (second form) which other theorists have convincingly illustrated. There cannot be two types of opening a dramatist may use in one *āmukha*. Thirdly, the *pātra-praveśa* is not effected immediately after seasonal description in this case. There is some further dialogue, then *kathoddhāta* type of opening, and then the entrance of character is suggested. It seems that Abhinava had no other clear example before him to illustrate this variety.

NLRK repeats the definition of Bharata. Later, it calls this variety by the name *pravartaka* and states that it occurs when the *sūtradhāra* has begun some action befitting the season and a character concerned in that reference enters the stage. The example is cited from *Śarmiṣṭhā-pariṇaya*. The actor asks the actress to sing a song about spring season; she disagrees because it will cause distress to separated lovers; this is an introduction to the condition of Śarmiṣṭhā on the background of seasonal reference; and so it is the *pravartaka* or *pravṛttaka*. This is in keeping with Bharata's definition and the concept, on the whole.

NLRK also refers to alternative views. It appears that similarity of two actions was an adequate basis for this variety in the opinion of some thinkers. If an action similar to that which is to be performed (in the *prastāvanā* by the *sūtradhāra*) were introduced and it served to indicate the dramatic action or the entrance of characters, the opening was supposed to be of the *pravartaka* type.

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30 *NS. GOS.* Ch. XX, Śl. 37:

कालप्रवृत्तिमाश्रित्य वर्णना या प्रयुज्यते।
तदाश्रयाच्च पात्रस्य प्रवेशः तत् प्रवृत्तकम्॥

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Illustrations used are: The *sūtradhāra*'s desire to follow his parents into the forest to serve them, as Jīmūtavāhana is indicated to be doing (*Nāgānanda*, I.4); the desire to undertake sea-voyage in *Puṣpa-dūṣitaka*; the effort to arrange a marriage, as Viśvāmitra is striving for the marriage of Rāma with Sītā (in some Rāma play). In this form, however, the reference to season (*kāla*) is lost altogether and what remains is a set of parallel or similar actions. But, such a similarity of actions is to be found in the *prayogātiśaya* variety too. The introduction in *Nāgānanda* is matched by that in the *Mālavikāgnimitra*. In addition, we find the name of the character introduced. It is more appropriate, therefore, to take these illustrations as falling under the *prayogātiśaya* variety.

DR, *BP*, *ND* and *SD* stick to the context of season which is used as a background for introducing a character. All of them quote an identical example from *Chalitarāma:* The verse describes *śarad* or autumn. Some significant epithets have a double meaning; they describe the autumnal season and are equally applicable to Rāma. Besides, there is a direct comparison made between *śarad* and Rāma; and that is how the introduction of the principal character is effected. Considering the trend of general opinion about the nature of this variety the divergent view mentioned by *NLRK* may be ignored.

Haas translates *pravṛttaka* as ' the entrance of a character '; Dillon as ' induction '. I suggest ' dramatic entrance through seasonal description '.

It now appears that, among the five varieties of *āmukha*, *uddhātyaka* and *avalagita* refer mainly to dramatic events or happenings; and the remaining three serve to introduce a character that starts the drama. These latter are quite distinct, each in its own way. In *kathoddhāta* a character enters picking up and repeating the *sūtradhāra*'s words or challenging his meaning as he understands it. In *prayogātiśaya*, two things are happening simultaneously or in close succession; one on the stage, namely what the *sūtradhāra* is doing; and the other off-stage which is connected with the dramatic story; the *sūtradhāra* explains it to the audience and thus introduces the character or characters entering the stage. Alternatively, he names the character who is off-stage and facilitates his immediate entrance on the stage. In *pravṛttaka* or *pravartaka*, a character is mentioned in the context of a seasonal reference and the similarity of description helps to introduce the character.

While discussing the varieties of *āmukha*, the theoretical texts have put forward some additional ideas. *DR*, for example, states that the *sthāpaka* performing the introduction may suggest the plot of the play (*vastu*), the central theme (*bīja*), the opening situation (*mukha*) or the character who enters first at the opening.[31] These suggestions are illustrated from plays like *Udāttarāghava*,

31 *DR*. III, 2-3 :

पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते ।
प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ॥

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Ratnāvalī, *Chalitarāma* and *Śākuntala* respectively. *BP* makes a similar statement and illustrates the suggestion of *vastu* from *Anargharāghava*, of *bīja* from *Veṇīsaṁhāra*, of *mukha* from *Ratnāvalī* and of *pātra* from *Śākuntala*.

We do find that these writers differ in their views in regard to some aspects of a play, a theoretical precept or interpretation of a particular example. Such differences may be due to difference in individual understanding or possibly due to a real break in dramatic tradition hailing from Bharata. It does not appear that these writers took critical cognisance of new plays that were being written and re-formulated some theoretical views in the light of new creative efforts. Respect for tradition abides. Hence, the differences are to be ignored or treated as individual opinions.

It was stated earlier that the *prastāvanā* was essential for the performance of Sanskrit drama. *RS* gives a few valuable ideas in this connection. *Nāndī* and *prastāvanā* indicate, states *RS*, the manner in which the dramatic performance should start. The *prastāvanā* is an introduction of the production and a statement about it. It is a channel, a medium, the origin or the right place (*tīrtha*) for giving information about the drama. It is presented entirely by speech, or to use a technical phrase, in *bhāratī vṛtti*. Here, the *sūtradhāra* may well make use of persuasive appeal, indication of the opening scene, if striking and graceful language and a little humour in presenting his *prastāvanā*. Bharata has suggested these various devices for this purpose.[32]

But, it must be remembered that the various modes of *prastāvanā* as well as the varieties of *āmukha* are not compulsory precepts; they are recommendatory modes and devices which a dramatist could use considering the possibilities of his dramatic construction. We find generally the classical Sanskrit dramatists using *kathoddhāta* and *prayogātiśaya* varieties of *āmukha*; the other varieties are

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दिव्यमर्त्ये स तद्रूपो मिश्रमन्यतरस्तयोः ।
सूचयेद् वस्तु बीजं वा मुखं पात्रमथापि वा ॥

32 *RS*. III, 135 ff.:

तदेतन्नाटकारम्भप्रकारो वक्ष्यते मया ॥
विधेर्यथैव सङ्कल्पो मुखतां प्रतिपद्यते ।
प्रधानस्य प्रबन्धस्य तथा प्रस्तावना स्मृता ॥
अर्थस्य प्रतिपाद्यस्य तीर्थं प्रस्तावनोच्यते ।
प्रस्तावनायास्तु मुखे नान्दी कार्या शुभावहा ॥...
नान्द्यन्ते तु प्रविष्टेन सूत्रधारेण धीमता ।
प्रसाधनाय रङ्गस्य वृत्तिर्योज्या हि भारती ॥
अङ्गान्यस्याश्च चत्वारि भरतेनाबभाषिरे ।
प्ररोचनामुखे चैव वीथीप्रहसने तथा ॥

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found used occasionally and in later dramatic works. *ND* observes in this regard that, 'Out of the several varieties to introduce a character to start the beginning of a performance, a single one which will be picturesque or exciting is to be used. Else, the use of all (or several) devices will take up a greater portion of the composition in merely introducing several characters and the main dramatic story as such will be ruined '.[33] The observation is quite pertinent

33 *ND*. III, 106a, gloss :

एषां च नाट्यपात्रप्रवेशप्रकाराणाम् अन्यतम एव एकः चमत्कारी निबन्धनीयः । अन्यथा पात्रप्रवेशग्रन्थबाहुल्येन प्रस्तुतार्थविघातः स्याद् इति ।

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THE PHILOSOPHY OF PAÑCAŚIKHA

By

A. N. PANDEY, Varanasi

Pañcaśikha has been called a Kavi[1]. He was a disciple of Āsuri, who was a disciple of Kapila.[2] The *Mahābhārata* also testifies to the fact that Āsuri was a preceptor of Pañcaśikha.[3] Pañcaśikha was honoured by Janaka, who accepted his discipleship.[4]

No work of Pañcaśikha is found today. Vyāsa in his *Bhāṣya* on the *Yoga-sūtras* and Vijñānabhiksu in his *Yoga-vārttika* quote a few aphorisms of Pañcaśikha. Paṇḍita Rājā Rāma of the D.A.V. College, Lahore, published twenty-one aphorisms of Pañcaśikha in Nos. 4 and 5, Vol. VIII, 1972 of the Series entitled *Ārṣagranthāvali*, Lahore. Swamī Hariharānanda of the Kāpila Āśrama in the district of Hoogli published a collection of *Pañcaśikha-sūtras*. This is a reproduction of the aphorisms published by Paṇḍita Rājā Rāma, with a few additions.

There is a controversy among scholars regarding the authorship of the *Ṣaṣṭitantra*. Some scholars have attributed it to Pañcaśikha, whereas others have refuted it.

According to the Chinese tradition, Pañcaśikha was the author of the *Ṣaṣṭitantra*, which consisted of sixty-thousand verses. It is assumed that the work had sixty chapters, each chapter consisting of one-thousand verses, dealing with a separate topic.

Bhāvāgaṇeśa has commented on the *Tattva-samāsa-sūtras*. His commentary is named *Tattva-yāthārthya-dīpana*. He says that he has taken help from the commentary of Pañcaśikha.[5] From the statement, it appears that Pañcaśikha wrote a commentary on the *Tattva-samāsa-sūtras*. Bhāvāgaṇeśa has quoted Pañcaśikha in his commentary.

In the *Śānti-Parva* of the *Mahābhārata*, the views of Pañcaśikha are found.

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1 पुनः प्रशमयन् वाक्यैः कविः पञ्चशिखोऽब्रवीत् । *Śānti-Parva*, 212. 5.

2 *Sāṁkhya-kārikā*, 70.

3 आसुरेः प्रथमं शिष्यं यमाहुश्चिरजीविनम् ।
पञ्चस्रोतसि यः सत्रमास्ते वर्णसहस्रिकम् ॥ *Śānti-Parva*, 211. 10.

4 *Ibid.*, 211-212.

5 समाससूत्राण्यालम्ब्य व्याख्यां पञ्चशिखस्य च ।
भावागणेशः कुरुते तत्त्वयाथार्थ्यदीपनम् ॥

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Pañcaśikha was the son of Kapilā.[6] He was firm in mind, that has five currents. He was well-versed in the doctrine of the *Pāñcarātra* school. He was conversant with the five sheaths that cover the soul. He performed five acts and had five qualities.[7]

Here tenets of the philosophy of Pañcaśikha are given :

1. Pañcaśikha admits three constituents (*guṇa*s) the intelligibility constituent (*sattva*), the activity-constituent (*rajas*) and the inertia-constituent (*tamas*). As there are three constituents, so our experiences are of three kinds: (i) those that are related to the intelligibility-constituent (*sāttvika*) (ii) those that are related to the activity-constituent (*rājasa*), and (iii) those that are related to the inertia-constituent (*tāmasa*).
   Rapture, satisfaction, joy, pleasure, etc. belong to the intelligibility-constituent; discontent, regret, grief, etc. belong to the activity-constituent; and wrong judgment, delusion, heedlessness, etc. belong to the inertia-constituent.[8]

   These constituents are agents. *Puruṣa* is a witness.[9]

2. Space, wind, heat, water and earth these—five constitute the body.[10] They unite and disunite according to their own nature. Intelligence, stomachic

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6 ब्राह्मणी कपिला नाम काचिदासीत्कुटुम्बिनी ।
तस्याः पुत्रत्वमागम्य स्त्रियाः स पिबति स्तनौ ॥ *Śānti-Parva*, 211. 14-15.

7 पञ्चस्रोतसि निष्णातः पञ्चरात्रविशारदः ।
पञ्चज्ञः पञ्चकृत् पञ्चगुणः पञ्चशिखः स्मृतः ॥

This verse is not found in the critical edition of the *Śānti-Parva*. It is given there in the footnote (*Śānti-Parva*, 211). It is found in other editions of the *Mahābhārata*.

8 येन यस्त्रिविधो भावः पर्यायात् समुपस्थितः ॥
सात्त्विको राजसश्चैव तामसश्चैव ते त्रयः ।
त्रिविधा वेदना येषु प्रसूता सर्वसाधना ॥
प्रहर्षः प्रीतिरानन्दः सुखं संशान्तचित्तता ।
अकुतश्चित्कुतश्चिद्वा चित्ततः सात्त्विको गुणः ॥
अतुष्टिः परितापश्च शोको लोभस्तथाक्षमा ।
लिङ्गानि रजसस्तानि दृश्यन्ते हेत्वहेतुतः ॥
अविवेकस्तथा मोहः प्रमादः स्वप्नतन्द्रिता ।
कथञ्चिदपि वर्तन्ते विविधास्तामसा गुणाः ॥ *Śānti-Parva*, 212, 25-28.

9 अयं खलु त्रिषु गुणेषु कर्तृष्वकर्तरि च पुरुषे तुल्यातुल्यजातीये ततक्रियासाक्षिण्युपनीयमानान् सर्वभावाननुपश्यन्नदर्शनमन्यच्छङ्कते ।

—Quoted in the *Vyāsa-bhāṣya* on the *Yoga-sūtras*, 2, 18.

10 *Śānti-Parva*, 218. 8.

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heat (*jaṭharānala*) and vital breaths—these three are organs of action.[11] The senses, the objects of the senses (sound, form, etc.), the nature of the objects (*svabhāva* the power residing in the objects in consequences of which they become capable of being perceived), the faculty that dwells in the senses (*cetanā*), the mind, the vital breaths called *prāṇa*, *apāna*, etc., juices (*vikāra*), and the humours (*dhātu*) these flow from the three mentioned above.[12]

3. In perception three elements are necessary the sense-organ, the object and the mind.[13] Though the body, the senses and the mind are different from each other, yet they function in unison.[14] Sound, touch, form, taste, odour and the objects these six are the causes of knowledge.[15]

4. Pañcaśikha believes in the existence of the eternal soul.[16] According to him, the soul does not meet destruction, nor does it take a different form. He admits the authority of the Vedas.[17] He says that as elephants are guided by grooms, so persons are brought back to the right path by the Vedas.[18] He says that the performance of religious acts and their fruits are destructible.[19] The objects that are seen in this world are sure to meet destruction. Our attachment to the objects and the body bewilders us. This attachment is the cause of suffering.[20] Pañcaśikha says that one,

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11 ज्ञानमूष्मा च वायुश्च त्रिविधः कर्मसङ्ग्रहः । —*Ibid.*, 218. 8.

12 इन्द्रियाणीन्द्रियार्थाश्च स्वभावश्चेतना मनः ।
प्राणापानौ विकारश्च धातवश्चात्र निःसृताः ॥ —*Ibid.*, 212, 9.

The senses, the objects of the senses, the nature of the objects, the faculty that dwells in the senses and the mind are effects of intelligence; the vital breaths, of the mind and the juices and humours, of the stomachic heat.

13 कर्णो शब्दश्च चित्तं च त्रयः श्रवणसङ्ग्रहे ।
तथा स्पर्शे तथा रूपे तथैव रसगन्धयोः ॥ —*Śānti-Parva*, 212, 23.

14 अयं ह्यपि समाहारः शरीरेन्द्रियचेतसाम् ।
वर्तते पृथगन्योन्यमप्यपाश्रित्य कर्मसु ॥ —*Ibid.*, 212. 6.

15 शब्दः स्पर्शश्च रूपं च रसो गन्धश्च मूर्त्यथ ।
एते ह्यामरणात्पञ्च षड्गुणा ज्ञानसिद्धये ॥ —*Ibid.*, 212, 12.

16 *Ibid.*, 211.

17 श्रुतिप्रमाणागममङ्गलैश्च शेते जरामृत्युभयादतीतः । —*Ibid.*, 212, 45.

18 एवमर्थैरनर्थैश्च दुःखिताः सर्वजन्तवः ।
आगमैरपकृष्यन्ते हस्तिपैर्हस्तिनो यथा ॥ —*Ibid.*, 211.44.

19 यदर्थं कर्मसंसर्गः कर्मणां च फलोदयः ।
तदनाश्वासिकं मोघं विनाशि चलमध्रुवम् ॥ —*Śānti-Parva*, 211.21.

20 *Ibid.*, 211. 45.

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who realizes this, annihilates attachment and never returns to this world after death.[21]

5. *Conception of Nirmāṇa-citta*[22]—The *Yogī*, in order to pay off the debt of the *Sañcita Karma*, creates as many bodies as are required. Every created body has a mind (*citta*). These are artificial minds. They are controlled by the consciousness of the *Yogī*. They have to exhaust certain portion of the *sañcita-karma*. The artificial mind is different from the natural mind. The natural mind has habit to store up impressions in it, which become seeds of desires and activities. The artificial mind, on the other hand, is not capable of storing up impressions, so it disintegrates, when the body falls down.

6. Intellect is different from *Puruṣa*. The man, under the influence of the inertia-costituents, fails to discriminate between *Puruṣa* and intellect and forms the notion of the self in respect of intellect.[23]

The power of the experiencer, which is not subject to change and is actionless, as if running into intellect, imitates its modifications. The power of consciousness is not actually transferred into intellect, but by reason of the reflection of consciousness into intellect, it appears that it is transferred into it.[24]

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21 विनाशिनो ह्यध्रुवजीवितस्य
किं बन्धुभिर्मित्रपरिग्रहैश्च ।
विहाय यो गच्छति सर्वमेव
क्षणेन गत्वा न निवर्तते च ॥ —*Ibid.*. 211.46.

22 आदिविद्वान् निर्माणचित्तमधिष्ठाय कारुण्याद् भगवान् महर्षिरासुरये जिज्ञासमानाय तन्त्रं प्रोवाच ।
—Quoted in the *Vyāsa-bhāṣya* on the *Yoga-sūtras*, 1.25.

According to Mm. Gopi Nath Kaviraj, *Nirmāṇa-citta* and *Nirmāṇa-kāya* are identical. He writes, " *Nirmāṇa-kāya* and *Nirmāṇa-citta* are practically identical. Patañjali speaks of the *Nirmāṇa-citta* and how it evolved from the stuff of *asmitā*. Vyāsa and Pañcaśikha also refer to it under this name. But Udayana employs the term *Nirmāṇa-kāya* in exactly the same sense. So do the Buddhist writers, with whom the *Kāya* is a familiar expression..... The fact is that *Siddhi* leads in a wonderful manner to the unification of *citta* (mind) and *Kāya* (body), so that the resultant produced may be fitly described as mind as well as body. This process of unification, which, of course, presupposes an elimination of impurities in each, is to be sharply differentiated from the other process of discrimination."

23 बुद्धितः परं पुरुषमाकारशीलविद्यादिभिरपश्यन् कुर्यात्तत्रात्मबुद्धिं मोहेन ।
—Quoted in the *Vyāsa-bhāṣya* on the *Yoga-sūtras*, 2.6.

24 अपरिणामिनी हि भोक्तृशक्तिरप्रतिसङ्क्रमा च परिणामिन्यर्थे प्रतिसङ्क्रान्तेव तद्वृत्तिमनुपतति । तस्माच्च प्राप्तचैतन्योपग्रहरूपाय। बुद्धिवृत्तेरनुकारमात्रतया बुद्धिवृत्त्याऽविशिष्टा हि ज्ञानवृत्तिरित्याख्यायते ।
—Quoted in the *Vyāsa-bhāṣya* on the *Yoga-sūtras*, 2. 20.

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7. *Puruṣa* is intelligent, whereas the constituents are non-intelligent. The constituents are actors, whereas *Puruṣa* is non-actor. *Puruṣa* is a witness of the actions performed by the constituents.[25]
8. The conjunction of the constituents with *Puruṣa* is without beginning, so the conjunction also of the products of the constituents is without beginning.[26] If the conjunction of one *Puruṣa* with one manifestation of *Mahat* (Intellect) has ceased to exist, the conjunction of another *Puruṣa* with another manifestation of *Mahat* exists, so the conjunction may be said to be without any beginning.
9. Pañcaśikha gives the definition of invariable concomitance (*Vyāpti*)[27]. He holds that ' pervadingness is the power, which consists in being the sustainer and that pervadedness is the power, which consists in being the sustained '. Intellect and the rest are pervaded by Nature.
10. Intensities of characteristic (rūpa) and intensities of disposition (*vṛtti*) cannot exist together, but the ordinary-ones co-exist with the intense-ones.[28] Virtue and vice, wisdom and ignorance, passion and dispassion, power and weakness are characteristics of intellect. When the intensity of virtue is there, the intensity of vice cannot exist. Vice as a secondary quality may exist with the intensity of virtue. Dispositions are three-calm, turbulent and deluding. The intensity of calm disposition cannot exist with that of turbulent disposition. The turbulent disposition may exist in subdued form with the intensity of calm disposition.
11. *Liberation*—Pañcaśikha's concept of liberation is found in his aphorisms and in the *Mahābhārata*. He says that there is suffering in the world. He speaks of three kinds of bondage,[29] i. e., *Prākṛta, Vaikṛta* and *Dākṣiṇa* and points out how a complete emancipation from the trammels of the world is achieved. In the *Mahābhārata*, he speaks of the sorrows of birth, then of the sorrows of (religious) acts and then of the sorrows of all states of life.[30]

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25 अयं खलु त्रिषु गुणेषु कर्तृष्वकर्तरि च पुरुषे तुल्यातुल्यजातीये तत्क्रियासाक्षिण्युपनीयमानान् सर्वभावाननुपश्यन्नदर्शनमन्यच्छङ्कते । —*Ibid.*, 2. 18.

26 धर्मिणामनादिसंयोगाद् धर्माणामप्यनादिः संयोगः ।

27 आधेयशक्तियोग इति पञ्चशिखः । —*Sāṅkhya-sūtras*, 5. 32.

28 रूपातिशया वृत्त्यतिशयाश्च विरुध्यन्ते सामान्यानि त्वतिशयैः सह प्रवर्तन्ते ।
—Quoted in the *Vyāsa-bhāṣya* on the *Yoga-sūtras*, 3. 13.

29 प्राकृतेन तु बन्धेन तथा वैकारिकेण च ।
दक्षिणाभिस्तृतीयेन बद्धो जन्तुर्विवर्तते ॥
—Quoted by Bhāvāgaṇeśa in his commentary on the *Tattva-samāsa-sūtras*.

30 जातिनिर्वेदमुक्त्वा हि कर्मनिर्वेदमब्रवीत् ।
कर्मनिर्वेदमुक्त्वा च सर्वनिर्वेदमब्रवीत् ॥ —*Śānti-Parva*, 211. 20.

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Puruṣa is different from intellect, but due to ignorance, the self fails to discriminate.[31] This is the cause of suffering.

Pañcaśikha preaches the doctrine of *Samyaṅmana*.[32] It is the doctrine of renunciation. This state of *Samyaṅmana*, in which the mind is bereft of all doubts, leads to liberation. Another reading gives *Samyagvadha* in the place of *Samyaṅmana*, *Samyagvadha* is that doctrine, which preaches absolute and final destruction of all sufferings or according to Nīlakaṇṭha, *Samyagvadha* is that doctrine, in which twenty-five principles of the *Sāṅkhya* philosophy are pondered over and over again.[33]

While speaking of renunciation, Pañcaśikha says that the vedic sacrifices exist for renunciation of wealth, vows and fasts exist for renunciation of all enjoyments, and penance and yoga exist for renunciation of pleasure. Renunciation of everything is the best kind of renunciation.[34] According to him, renunciation of actions without proper training is of no avail.

Renunciation is possible through knowledge. When knowledge dawns upon an individual, the individual realizes the ephemeral character of the objects of the universe and discords attachment to them. He says that one, who realizes the true nature of the constituents, establishes his sway over them.[35] Knowledge of the twenty-five principles enumerated in the *Sāṅkhya* system, brings about liberation.[36]

According to Pañcaśikha, the path of liberation has three stages. The first is knowledge, the second is destruction of attachment and the last is destruction of suffering. Knowledge brings about destruction of attachment. Thereafter destruction of all kinds of suffering comes off. This is to say that

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31 बुद्धितः परं पुरुषमाकारशीलविद्यादिभिरपश्यन् कुर्यात्तत्रात्मबुद्धिं मोहेन ।
—Quoted in the *Vyāsa-bhāṣya* on the *Yoga-sūtras*, 2. 6.

32 तत्र सम्यङ्मनो नाम त्यागशास्त्रमनुत्तमम् ।
शृणु यत्तव मोक्षाय भाष्यमाणं भविष्यति ॥ —*Śānti-Parva*, 212. 16.

33 हन्तिर्गुणनाथे ज्योतिःशास्त्रे प्रसिद्धः । सम्यग्वधो गुणनं पुनः पुनरभ्यस्यन्ते तत्त्वान्यस्मिन्निति सम्यग्वधो नाम साङ्ख्यशास्त्रम् ।

34 द्रव्यत्यागे तु कर्माणि भोगत्यागे व्रतान्यपि ।
सुखत्यागे तपोयोगः सर्वत्यागे समापना ॥ —*Śānti-Parva*, 212. 18.

35 तत्त्वानि यो वेदयते यथावद् गुणस्वरूपाण्यधिदैवतं च ।
विमुक्तपाप्मा गतदोषसङ्गो गुणांस्तु भुङ्क्ते न गुणैः स भुज्यते ॥
—Quoted by Bhāvāgaṇeśa in his commentary.

36 पञ्चविंशतितत्त्वज्ञो यत्र कुत्राश्रमे वसन् ।
जटी मुण्डी शिखी वापि मुच्यते नात्र संशयः ॥
—Quoted by Bhāvāgaṇeśa in his commentary.

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knowledge is the cause of destruction of attachment and destruction of attachment is the cause of destruction of suffering.[37] Here knowledge stands for the realization that *Puruṣa* is different from intellect.

The crux of Pañcaśikha's philosophy is the achievement of knowledge, intuition, without which one cannot see the flashes of renunciation and without which attachment to the worldly objects never comes to an end.

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37 आदौ तु मोक्षो ज्ञानेन द्वितीयो रागसंक्षयात् ।
दुःखक्षयात् तृतीयस्तु व्याख्यातं मोक्षलक्षणम् ॥
—Quoted by Bhāvāganeśa in his commentary and by Vijñānabhikṣu in the *Yoga-vārttika* (*Yoga-sūtras*, 2. 18).

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ON SOME INSTANCES OF RHYMING IN THE MAITRAKANYAKĀVADĀNA OF THE DIVYĀVADĀNA

By

BISWANATH BHATTACHARYA, Santiniketan

The *Divyāvadāna*[1] is divided into 38 sections. Of these the last one is entitled the *Maitrakanyakāvadāna*. This last *avadāna* is an ornate version of the same legend as recorded in the *Avadāna-śataka*.

This *Divyāvadāna* version is much akin to Ārya-Śūra's *Jātaka-mālā* in respect of the style, method and manner of treatment in purely classical fashion.

Now, the purport of the present research paper is to make an *ālaṅkārika* appraisal of some interesting instances of rhyming in the *Maitrakanyakāvadāna* of the *Divyāvadāna*.

Before we enter into the technical details we propose to quote the relevant passages in question under the following two Groups :

Group A

(1) *tuṅga-taraṅga-samudgata*-tīraṁ
tīra-*nilīna-kala-svana*-haṁsam /
haṁsa-*nakha-kṣata-dāruṇa*-mīnaṁ
mīna-vivartita-kampita-velam // 56 //

(2) *ratna-latāvṛta-bhāsura*-śaṅkhaṁ
śaṅkha-*sitendu-gabhasti-vi*vṛddhaṁ /
vṛddha-*bhujaṅga-mahā-bhava*-raudraṁ
raudra-*mahā-makarāhata-cakram* // 57 //

(3) *capalā-'nila-vellita-puṣpa*-taruṁ
taru-*mandira-mūrdhni calad*-bhramaram /
bhramara-*dhvani-pūrṇa-guhā*-kuharaṁ
kuhara-*sthita-raudra-bhujaṅga-kulam* // 71 //

(4) *pakṣi-virājita-parvata*-śṛṅgaṁ
śṛṅga-*śilā-tala-saṁsthita*-siddham /
siddha-*vadhū-jana-ramya-ni*kuñjaṁ
kuñja-*niṣevita-matta-śakuntam* //72//

(5) *matta-śikhaṇḍi-kala-svara*-ramyaṁ
ramya-*guhā-mukha-nirgata*-siṁham /

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1 Edited by P. L. Vaidya, in the Devanāgarī script, Buddhist Sanskrit Texts—No. 20, Mithila Institute, Darbhanga, 1959.

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siṁha-*nināda-bhayākula*-nāgaṁ
nāga-*madāmbu-sugandha-samīram* (°-*sugandhi*-° ....sic) //73//

(6) *phalitāmalakāsana-kalpa*-taruṁ
taru*khaṇḍa-virājita-sānu*-śikham /
śikhara-*sthita-deva-vadhū*-mithunaṁ
mithunair *dahatāṁ vayasā madhuram* //76//

Group B

(1) *su-sv-āgataṁ candra-samāna*nāya
*nārī-jana-prīti vivardha*nāya /
*kṛpā-' mṛtā-' hlādita-mānasā*ya
*bodhau cirābaddha-viniścaya*āya //84//

Under Group A the rhyming units occur in each verse at the end of 'a', 'b' and 'c', and the beginning of 'b', 'c' and 'd'. To be precise, there is rhyming between the end of a *pāda* and the beginning of the next *pāda.*

But there is no attempt at rhyming between the end of 'd' and the beginning of '*a*'.

This appears to be the general scheme of rhyming followed in the verses coming under Group A.

The minor distinction between a unit having <<*m*>> (or *makāra-sthānika* <<*ṁ*>> in *sandhi*) at the end and that without such sound has been ignored here.

The last two rhyming units, viz., <<°-*mithunaṁ*>> and <<*mithunair*>> at the end of 'c' and the beginning of 'd' respectively in verse 76 (Group A, no. 6), are not exactly the same in the order of their constituent sounds inasmuch as they are two different inflected forms of the same declensional stem, <<*mithuna-*>>.

In most cases the two members of a rhyming pair are *sārthaka* because we find in them the same declensional base employed twice for producing a pleasant jingling effect.

The only exception is the rhyming between <<°-*śikham* [<°-*śikhā*-], a *sārthaka* unit, and <<*śikha*° [<*śikhara*-°]>>, a *nirarthaka* unit, at the end of 'b' and the beginning of 'c' respectively in verse 76 (Group A, no. 6).

There is no *artha-bheda* between the two *sārthaka* members of any rhyming pair.

Technically speaking, the schematic rhyming in the verses coming under Group A corresponds on the whole to the rhyming arrangement in Bharata's *cakravāla-yamaka* [*Nāṭya-śāstra, GOS.* edn., Vol. 2, 16/74].

The question of *artha-bheda* has been ignored by Bharata in most cases in his treatment of *yamaka.*

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However, Bharata's *cakravāla-yamaka*[2] corresponds to [Bhartṛhari's> Bhaṭṭi's *Kāñcī yamaka* [*Bhaṭṭi-kāvya, op. cit.*, 10/8][3], Daṇḍin's *sandaṣṭa-yamaka* [*Kāvyādarśa* ed. M. Rangacharya, 3/52], Rudraṭa's *vaṁśa-yamaka* [*Kāvyālaṅkāra*, KM. edn., 3/29] and Bhoja's *sandaṁśa-yamaka* [*Sarasvatī-kaṇṭhābharaṇa*, KM. edn. 2/128].

Now we turn to the single verse under Group B. In this verse the first and the second *pāda*s end in the same *nirarthaka* sound combination, <<°*nāya*>>, whereas the third and the fourth *pāda*s end in the same *nirarthaka* sound combination, <<°*āya*>>.

The imperfect rhyming attempted in this verse reminds us of Bharata's *pādā-'nta-yamaka* [*Nāṭya-śāstra, op. cit.*, 16/64] and Bhaṭṭi's *puṣpa-yamaka* [*Bhaṭṭi-kāvya, op. cit.*, 10/14].

We might rather treat this verse as a case of *pādā-'ntyā-'nuprāsa* in the repetition of the same *nirarthaka* syllabic combination, <<°*āya*>>, at the end of each *pāda*.

śrī-Guru-caraṇa-samarpaṇam astu//

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2 Bharata's *cakravāla-yamaka* is different from Bhaṭṭi's *cakravāla-yamaka* (*Bhaṭṭi-kāvya* ed. Jivānanda, Part 3, 4th impression, Calcutta, 1913, 10/6).

3 Bhaṭṭi's *kāñcī-yamaka* is distinct from Bharata's *kāñcī-yamaka* (*Nāṭya-śāstra, op. cit.*, 16/67); Rudraṭa's *kāñcī-yamaka* (*kāvyālaṅkāra, op. cit.*, 3/47) and Bhoja's *kāñcī-yamaka* (*Sarasvatī-kaṇṭhābharaṇa, op. cit.*, 2/127).

However, Bharata's *kāñcī-yamaka* is equal to Bhaṭṭi's *pādā-' 'dy-anta-yamaka* (*Bhaṭṭi-kāvya, op. cit.*, 10/11), Daṇḍin's *sandaṣṭa-yamaka* (*Kāvyādarśa, op. cit.*, 3/72) and Kavi-karṇapūra's *anta-yamaka* (*Alaṅkāra-kaustubha* ed. S. Bhattacharya, 7/40).

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THE RECONVERSION OF SADDĀLA-PUTTA AND THE RETREAT OF MAṄKHALIPUTTA GOSĀLA

By

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At the time of the introduction of a new religion in the country it is not readily approved and accepted by the people. The latter test its efficacy and soundness first and then cling to it. Prior to its final acceptance by them they become victims of various suspicions and doubts. They occasionally approach a different religion and consider its suitability and appropriateness as the ultimate source of support. They do this particularly with the hope that the new religion will satisfy their spiritual aspirations better than the religion which they had embraced before. The propagators of different religions existing at a certain period of time also compete with one another and exhibit a spirit of rivalry in the matter of establishing the supremacy of their own doctrines. They try to augment the number of followers of their respective religion and sometimes induce the followers of other religious tenets to accept their own forsaking the faith, which they had been maintaining before. In doing this they sometimes denounce others, point to the short-comings of their systems and occasionally indulge in uttering personal rancour and vilification. One can understand the accuracy of this statement if one studies the religious history of a country at its early stage.[1]

The *Uvāsagadasāo*, the seventh *Aṅga* of the Jainas, presents a graphic picture of the conflict between Lord Mahāvīra, the founder of the *Nirgrantha* faith and Maṅkhaliputta Gosāla, the propagator of the religious system of the *Ājīvikas*. The seventh story of the text, the *Uvāsagadasāo*, shows that Mahāvīra convinces the potter Saddālaputta of the supremacy of the doctrines of the *Nirgrantha*-faith and makes him accept it leaving the *Ājīvika*-doctrine, of which he was a follower and which was propagated by Maṅkhaliputta Gosāla.[2] Mahāvīra by his forceful arguments holds before Saddālaputta the unsubstantiality and hollowness of the tenets of the *Ājīvika*-faith and leaves such a deep impress upon his mind that he gives up the *Ājīvika*-doctrine for ever and becomes a disciple of Mahāvīra.

1 This is found in the religious history of India. We particularly refer to the conflict between the Śāktas and the Vaiṣṇavas in Bengal. This conflict was severe. The Śāktas and Vaiṣṇavas denounced each other and they indulged in personal vilifications in the matter.

2 Mahāvīra pointed out the irrationality of Maṅkhaliputta's cult but did not personally vilify him. In fact Maṅkhaliputta and Mahāvīra did not come face to face for the trial of their strength. In the story the arguments, which Maṅkhaliputta produced in support of his tenets, have not been given. But Mahāvīra's refutation of Maṅkhaliputta's doctrines has been brilliantly sketched.

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He disregards the *Ājīvika*-leader Maṅkhaliputta Gosāla and does not hesitate to humiliate him in a most uncharitable manner. The latter tries to bring the potter again within his fold but cannot succeed. Extremely humiliated he leaves Saddālaputta and goes back to his own den.

Let us pursue the story in details and see to what extent the above statement is correct. In the city of Polāsapura there lived a potter called Saddālaputta, who was very rich and prosperous. He was a follower of the *Ājīvika*-cult and was a disciple of Maṅkhaliputta Gosāla, the founder of the religious doctrines of the *Ājīvikas*. He had complete faith in the religious tenets of the sect, which emphasized that there was no enterprise and exertion in the world and all the things were fixed and stationary.[3]

Now on one occasion lord Mahāvīra happened to come to Polāsapura. People rushed to him to listen to his preachings. Saddālaputta also heard the words of lord Mahāvīra. His fascinating words captivated the heart of the potter. Saddālaputta invited Mahāvīra to come to his residence and accept his hospitality. The latter accepted his offer and came to his residence. This provided Saddālaputta with the opportunity of being in close contact with the personality of Mahāvīra, the propagator of the *Nirgrantha* doctrine.

Mahāvīra explained to Saddālaputta that the preparation of the earthern wares involved certain activities like the mixing of water with mud, blending of ashes and cow-dung with it, placing of the material on the potter's wheel and keeping it in the Sun and some others. So the preparation of the potteries cannot be done without the application of exertion and enterprise. But Saddālaputta was so deeply imbued with the spirit of the tenets of the *Ājīvika*-faith that he could not have confidence in the statement of Mahāvīra. He still believed that there was no enterprise and exertion in the world, which was instilled into his heart by Maṅkhaliputta Gosāla.

Then Mahāvīra made further attempts to convince Saddālaputta of the inappropriateness and irrationality of Maṅkhaliputta's creed. He enquired of him as to what he would do if anybody broke his wares and spoiled his goods or raped his wife by force. Maṅkhaliputta readily replied that he would kill that man forthwith without considering the cruelty involved in his retaliation. Mahāvīra then placed before him whether he would kill anybody if he did not disturb him anyway either by spoiling his potteries or by violating the chastity of his wife. Evidently his answer was in the negative.[4] Then Mahāvīra convinced him

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3 *natthi uṭṭhāṇe i vā.. jāva parakkame i vā niyayā savva bhāvā—Uvāsagadasāo*, paragraph 199.

4 *Vide Uvasagadasāo*, para 200. One should note the following:
Saddālaputtā, no khalu tubbhaṁ kei purisé vāyāhayaṁ vā pakkelayaṁ vā kolālabhaṇḍaṁ avaharaī vā... ...jāva...pariṭṭhavei vā aggimittāe vā bhāriyāe saddhiṁ viulāiṁ bhogabhogāiṁ bhañjamāṇe viharaī no vā tumaṁ taṁ purisaṁ āosejjasi vā haṇejjasi vā.. jāva akāle ceva jiviāo vavarovejjasi,

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that in the former case the retaliation that he could have made could not be perpetrated without exertion and application of energy. Further such an enterprise would surely disturb the stability of things creating a commotion involved in such a friction of forces. Mahāvīra's arguments appeared infallible and unrefutable to him. He realised fully the rationality of Mahāvīra's arguments.

Mahāvīra's words filled his mind with a deep religious feeling and devotion. He wanted to be a disciple of him. His wife Aggimittā also went to Lord Mahāvīra to hear the preachings of religion. She too realised the deep significance of his words and their appropriateness. She too prayed to the Lord to give her the spiritual guidance. Both Saddālaputta and his wife became the lay disciples of Lord Mahāvīra. They adopted the righteous track of a house-holder, which enjoined the performance and practice of five *aṇuvrata*s and seven *śikṣāpada*s. Once Saddālaputta was converted to the *Ājīvika*-faith. But he changed creed and accepted this time the doctrines of the *Nirgrantha*-faith. He becomes thus converted for the second time.

The news reached the ears of Maṅkhaliputta Gosāla. He immediately went to Saddālaputta to dissuade him from forsaking the *Ājīvika*-creed and going to the fold of the *Nirgranthas*. But Saddālaputta remained firm in his resolve and did not speak anything to him. He did not show him any respect.[5] In fact he by his cold behaviour inflicted a heap of insult upon him and injured his feelings. He became grievously mortified, yet he did not give up all hopes of getting back his hostile disciple.

Maṅkhaliputta spoke very highly of Mahāvīra in the presence of Saddālaputta. He mentioned Mahāvīra as a great brahmin[6] and this was due to the fact that the latter possessed superhuman knowledge and the wealth of uncommon religious merit. He called him (Mahāvīra) as a great protector[7] since he protected the suffering humanity from peril and led people to emancipation. Mahāvīra was a great leader[8] too since he brought the mankind to the bliss of freedom from the shackles of bondage. He was a great expounder of the cult[9] as he explained the religious doctrines to the people overwhelmed by falsehood and evil and relieved them of the suffering of the world. Mahāvīra was a great pilot[10] also as he delivered the sinking people from the ocean of suffering and brought them to the shore of emancipation.

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jaī natthi uṭṭhāṇe i vā... jāva parakkame i vā, niyayā savva bhāvā, aha ṇaṁ tubbhaṁ kei purise vayāhayaṁ jāva pariṭṭhavei vā aggimittāe... vā .. jāva viharaī, tumaṁ vā taṁ purisaṁ āosesi vā ...jāva ...vavarovesi, to jaṁ vadasi natthi uṭṭhāṇe i vā ..jāva.. niyayā savva-bhāvā taṁ te micchā.

5 *tae ṇaṁ se saddālaputte samaṇovāsae gosālaṁ maṅkhaliputtaṁ ejjamāṇaṁ pāsaī... ttā no āḍhāi no parijāṇai aṇāḍhāyamāṇe aparijāṇamāṇe tusiṇie saṁciṭṭhai.—Uvāsagadasāo*, para 215.

6 *samaṇe bhagavaṁ mahāvīre mahāmāhaṇe.—Uvāsagadasāo*, para 218.

7 *samaṇe bhagavaṁ mahāvīre mahāgove.—Uvāsaga, ibid.*

8 *samaṇe bhagavaṁ mahāvīre mahāsatthavāhe, —Uvāsaga, ibid.*

9 *samaṇe bhagavaṁ mahāvīre mahādhammakahī,—Uvāsaga, ibid.*

10 *samaṇe bhagavaṁ mahāvīre mahā-nijjāmae,—Uvāsaga, ibid.*

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Saddālaputta heard all these words of Maṅkhaliputta Gosāla and requested him to be engaged in a debate with Mahāvīra to establish the superiority of his cult to that of the latter. But he did not find any enthusiasm for this He admitted before him the superiority of Mahāvīra. This happened perhaps as a result of disgust which the unkind and uncharitable behaviour of Saddālaputta generated in his heart. Saddālaputta however extended to him the invitation to come to his residence and accept his hospitality. This he did just to protect the man from the grip of distress and starvation and it was not the result of a measure to serve the preceptor with due recognition of his religious principles. Maṅkhaliputta accepted the invitation as he still maintained the hope of winning back his disciple, who most shabbily left him and went to the fold of Mahāvīra. He went to him and stayed with him for some time. He argued with Saddālaputta all the while and tried his best to convince him of the exce lence and rationality of his creed. He unfolded before him all the niceties, which the *Ājīvika*-cult possessed. But Saddālaputta did not pay any heed to his statements and did not move even a bit from his firm resolve since he was deeply imbued with the spirit of the *Nirgrantha* doctrines. All his attempts failed. He became totally exhausted. The insult of defeat and humiliation overwhelmed him and he became totally mortified. He no longer liked to be in the residence of Saddālaputta. He left him on one fine morning and went to some unknown destination.[11]

It is very difficult to say whether this is based upon any historical fact and whether there happened actually a conflict between Maṅkhaliputta Gosāla and Mahāvīra regarding the act of bringing a person within their own religious fold. But this seems to hold brief for the view that at one time there was rivalry amongst the religious preachers who in a bid to win a disciple denounced one another and proclaimed the glory of their own religious system. It seems further that the humiliation of a religious teacher to defame his cult developed as a device in the country. This is perhaps the reason which remains at the background of this sketch of conflict between Maṅkhaliputta Gosāla, the propagator of the *Ājīvika*-cult and Mahāvīra, the expounder of the *Nirgrantha*-doctrine. So there is no necessity of presuming an actual conflict between the two religious teachers at any point of time.

It may be incidentally mentioned that the *Ājīvika*-cult is very old and its existence and popularity are indicated by its reference in the Aśokan epigraphs.[12]

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11 *tae ṇaṁ se gosāle maṅkhaliputte saddālaputtaṁ samaṇo-vāsagaṁ jāhe no saṁcāei bahūhim āghavaṇāhi ya paṇṇavaṇāhi ya saṇṇavaṇāhi ya vippavaṇāhi ya niggaṁthāo pāvayaṇāo cālittae vā khovittae vā viparigāmittae vā tāhe saṁte taṁte paritaṁte polāsapurāo nagarāo paḍiṇikkhamat ttā vahiyā jaṇavayavihāre vihārai—Uvāsaga*, 222, p. 51.

12 In the Seventh pillar edict we find : *dhaṁmamahāmātā pi me te bahuvidhesu aṭhesu aṇugahikesu viyāpaṭā se pavajitaṇaṁ ceva gihiṭhāṇaṁ ca; sāva pāsaṁḍesu pi ca viyāpaṭā se saṁ-*

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The religious tenets of the system found favour with the people for several centuries. But subsequently they lost popularity. The acceptance of the *Nirgrantha* faith by Saddālaputta perhaps indicates that with the liquidation of the system the adherents of this cult merged themselves with the followers of the *Nirgrantha*-religion. It may be surmised that the *Ājīvika*s owing to their practice of some unsocial customs lost their popularity and became ultimately extinct in this country while the *Nirgrantha*-faith due to its catholic attitude survived the passage of time and has remained alive even to-day. It is true that Jainism could not be a world religion like Buddhism, but it has remained very popular in this land and has brought innumerable people within its benign shelter.

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ghaṭesi pi me kaṭe ime viyāpaṭā hohaṁti ti; hemeva bābhanesu ājīvikesu pi me kaṭe.—Aśokan Inscriptions, ed. R. G. Basak, p. 108.

One should note also the Barabar Cave hill Inscription :

lājinā piyadasinā duvāḍasavasābhisitena iyaṁ nigohakubhā dinā ajivikehi.—Ibid. p. 153.

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CONCEPT OF A PURĀṆA IN JAINA LITERATURE

By

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Jainism was a prosperous religion of the Deccan and South India from 2nd century A. D. to 12th century A.D. This prosperity gave an impetus to the literary activities of the Jainas. The Jaina authors of this period have created voluminous literature in Prākrit, Sanskrit, Apabhraṁśa, Tamil, Kannada, and many other regional languages. Rich libraries (*Bhaṇḍāras*) were built up and invaluable manuscripts have been preserved continuously up till now.

The Jaina literature is vast and varied and not confined purely to its religion and philosophy alone. Besides the rich canonical literature, the Jainas also possess an extensive non-canonical literature dealing with logic, philosophy, grammar, poetics, metrics, mathematics, astronomy, medicine, polity, didactic poems, *purāṇas*, biographies, *stotras*, lexicography, and extensive commentaries. The *Purāṇas* are an important form in this rich literature.

A large number of Jaina *Purāṇas* have been discovered and many of them have been published. The oldest available Jaina *Purāṇa*, viz., the Prākrit *Paumacariya* of *Vimalasūri*, seems to have been written in the beginning of the first century A. D. But the majority of the principal *Purāṇas* were written during the period from the 6th century A. D. to the 11th century A. D. In this period numerous Jaina *Purāṇas* were composed in different languages including some of the regional languages such as Kannada. In this small paper I have attempted to deal with the nature of the Jaina *Purāṇa* (as a typical form of literature) vis-a-vis the Hindu concept of a *Purāṇa*.

There are two ways of classification of the Jaina *Āgamas* or the scriptures of the Jainas. The first one is the well-known classification into six divisions, viz, (1) *Aṅgas*, (2) *Upāṅgas*, (3) *Prakīrṇas*, (4) *Cheda-sūtras*, (5) *Mūla-sūtras*, and (6) an unnamed group of two works. Besides this way, the Jaina scriptures are also classified in another way taking into consideration the four broad subjects as the basis. Thus, according to this latter classification there are four divisions of the *Āgamas*: (1) *Prathamānuyoga* which contains the biographies of the *Tīrthaṅkaras*, the great emperors, and the great men of the past; (2) *Caraṇānuyoga*, which deals with the course of conduct prescribed for the householder as well as for the homeless ascetic; (3) *Karaṇānuyoga*, which treats the cosmos and the constituent elements which build the cosmos, and (4) *Dravyānuyoga*, which discusses the metaphysical doctrines of Jainism, such as the nature

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of life, matter and other primary categories of reality.[1] Of these the first kind of literature formed the ultimate source of the Jaina *Purāṇic* literature which narrates collectively of severally the life-stories of the Sixty-Three *Śalākāpuruṣas* or the Great Men of the Jaina tradition.

Although similar in many respects to the Hindu *Purāṇas* the Jaina *Purāṇas* differ in certain important respects from their counterparts in Hinduism. According to the well-known definition of a *Purāṇa* given in the *Brahmavaivarta Purāṇa*[2] a Hindu *Purāṇa* treats of five main topics. They are: (1) The creation of the universe, (2) The recreation after the destruction of the universe, (3) Genealogies of gods and patriarchs, (4) Reigns of various *Manus*, and (5) The histories of the ancient dynasties of kings. '*Sarga*' and '*Pratisarga*' are the peculier Hindu concepts of cosmology. But in case of a Jaina *Purāṇa* the question of these two topics, viz., the creation and the recreation, after the destruction, of the universe, does not arise. The Jainas believe that the world is eternal having neither a beginning nor an end. Naturally, therefore, they need not take into consideration the above subjects. Hence the Jaina interpretation of the term *Purāṇa* is somewhat different.

According to *Ācārya* Jinasena, the celebrated author of *Ādipurāṇa*, exposition of '*Dharma*' is the main purpose of a *Purāṇa* which deals with the five topics, viz., the description of (1) the three worlds (*Lokas*), (2) the three parts of the time (*Traikālyavistara*), (3) the path of liberation (*Tīrtha*), (4) the great personages who follow the path (*Satpuruṣas*), and (5) their deeds which includes a detailed account of their life and achievements.[3] Thus, the *Purāṇa*, according to Jinasenācārya, is a form of literature which deals with five topics; but these five topics are different from those of a Hindu *Purāṇa*.

At another place, Jinasenācārya has given eight topics which form the contents of a Jaina *Purāṇa*. These eight topics are as follows :

(1) The description of the extent and nature of the universe (*Lokākhyāna*),

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1 Chakravarti, Appaswami: "Jainism : Its Philosophy and Ethics" *in The Cultural Heritage of India*, Vol. I, p. 419.

2 Vide सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च ।
वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥ *Brahmavaivarta, Adhyāya* 132.

3 Vide स च धर्मः पुराणार्थः पुराणं पञ्चधा विदुः ।
क्षेत्रं कालश्च तीर्थं च सत्पुंसस्तद्विचेष्टितम् ॥
क्षेत्रं त्रैलोक्यविन्यासः कालस्त्रैकाल्यविस्तरः ॥
मुक्त्युपायो भवेत्तीर्थं पुरुषास्तन्निषेविणः ॥
न्याय्यमाचरितं तेषां चरितं दुरितच्छिदाम् ।
इति कृत्स्नः पुराणार्थः प्रश्ने संभावितस्त्वया ॥ *Ādipurāṇa* 2.39-41.

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(2) The description of a particular region or country with its mountains, rivers, seas, and other geographical details (*Deśākhyāna*),

(3) The description of capital cities (*Purākhyāna*),

(4) The narration of the deeds of the kings (*Rajākhyāna*),

(5) The exposition of the life and preachings of the *Tīrthaṅkaras* which showed the path of liberation to the society at large (*Tīrthākhyāna*),

(6) The description of the nature and fruits of the practice of austerity and charity (*Tapa-Dāna-Kathā*),

(7) The description of the life in hell, heaven etc. (*Gatyākhyāna*), and

(8) The exposition of the path of liberation (*Phalākhyāna*)[4].

The list shows that *Purāṇa* was considered to be almost an encyclopaedia of Jainism. This also shows that although the outward form of the *Purāṇa* remained the same, the contents underwent a change taking into view the specific Jaina outlook on life.

Another important fact about the nature of the concept of Jaina *Purāṇa* is that it has incorporated in itself the characteristics of both the Hindu epics as well as the Hindu *Purāṇas*. Just as the Hindu *Mahābhārata* claims that it is a repository of all the existing knowledge and there is nothing which is not found in it,[5] similarly *Ācārya* Jinasena maintains that a Jaina *Purāṇa* deals with all knowledge and there remains nothing to be known outside a *Purāṇa*.[6] He also points out that the entire metaphysics and ethics is discussed in a *Purāṇa*.[7] In short the Jaina authors have modified the concept of a *Purāṇa* to suit their religion and cosmology, and have created vast *Purāṇic* literature. A Jaina *Purāṇa* deals with the Jaina concept of the universe, metaphysical and ethical principles, and the biographies of the great heroes of Jaina tradition. But one thing common between the Hindu and Jaina *Purāṇas* is that both profess to narrate the dynastic histories and constitute tradition in its true sense.

The *Purāṇic* literature of the Jainas is consisted of two classes, viz., the *Purāṇas* and the *Mahāpurāṇas*. The *Purāṇas* depict the life of one or a few of the Sixty-Three Great Men. They may be called the smaller *Purāṇas* or merely the

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4 Vide लोको देशः पुरं राज्यं तीर्थं दानतपोऽन्वयम् ।
पुराणेष्वष्टधाऽरण्येयं गतयः फलमित्यपि ॥ *Ibid.*, 4.3.
For a detailed description see *Ādipurāṇa* 4.4-13.

5 Vide यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्क्वचित् । *Mahābhārata*, (BORI) 1.56.33.

6 Vide पुराणस्यास्य वक्तव्यं कृत्स्नं वाङ्मयमिष्यते ।
यतो नास्माद् बहिर्भूतमस्ति वस्तुवचोऽपि वा ॥ *Ādipurāṇa* 2.115.

7 Vide बद्धो मुक्तस्तथा बन्धो मोक्षस्तदद्वयकारणम् ।
षड्द्रव्याणि पदार्थाश्च नवेत्यस्यार्थसङ्ग्रहः ॥ *Ibid.*, 2.118.

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Purāṇas and include works like *Padmapurāṇa*, *Harivaṁśapurāṇa*, *Śāntipurāṇa*, *Pāsapurāṇa*, *Vardhamānapurāṇa*, etc. The *Mahāpurāṇas* or the Great *Purāṇas*, on the other hand, narrate the lives of all the Sixty-Three Great Men. Jinasena and Guṇabhadra have composed the most famous "*Mahāpurāṇa*" which is really an encyclopaedia of Jainism. Pushpadanta's *Mahāpurāṇa* is another example of this type. The difference between a *Purāṇa* and a *Mahāpurāṇa* is the difference in contents. This is suggested by *Ācārya* Jinasena himself. He says at the beginning of his *Ādipurāṇa*: "I shall recite the narrative of the sixty-three ancient persons, i.e., of the *Tīrthaṅkaras*, of the *Cakravartins*, of *Baladevas*, of half-*Cakravartins* or *Vāsudevas*, and of the *Prati-Vāsudevas*. The work is called a '*Purāṇa*' because it is a narrative of the ancient period. It is called 'great' because it relates to the great (persons), or because it is narrated by the great (sages), or because it teaches the way to great bliss. Other writers say that, because it originated with the old poet it is called '*Purāṇa*', and it is called 'great' because of its intrinsic greatness. The great sages have called it a *Mahāpurāṇa* because it relates to great men, and because it teaches the bliss."[8] The *Mahāpurāṇa*, therefore, is a work on the lives of 63 great men of the Jaina faith, and thus occupies the same place of importance as the two great epics in Hinduism.

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8 Vide तीर्थेशामपि चक्रेशां हलिनामर्धचक्रिणाम् ।
त्रिषष्टिलक्षणं वक्ष्ये पुराणं तद्द्विषामपि ॥
पुरातनं पुराणं स्यात्तन्महन्महदाश्रयात् ।
महद्भिरुपदिष्टत्वान्महाश्रेयोऽनुशासनात् ॥
कविं पुराणमाश्रित्य प्रसृतत्वात्पुराणता ।
महत्त्वं स्वमहिम्नैव तस्येत्यन्यैर्निरुच्यते ॥
महापुरुषसम्बन्धि महाभ्युदयशासनात् ।
महापुराणमाम्नातमत एतन्महर्षिभिः ॥ *Ādipurāṇa*, 1.20-23.

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STONE AGE MAN AROUND RANCHI

By

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This paper embodies the results of the archaeological explorations conducted by the author in the northern and western parts of the Ranchi district of Bihar.[1] The aim of this exploration work was to determine the nature of the archaeological remains of the Stone Age Man in this region.

Physical features :

The district of Ranchi (20°45′-23°81′ N and 84°0′-86°15′ E) is an integral part of the Chotanagpur plateau (22°0′-25°30′ N and 83°47″-87°50″ E), which has a gradient from the north-west to the east. Occupying the western end of the plateau, the district of Ranchi is situated at an average height of 600-750 metres. A few places towards the end of the north-western part even exceed the average height of 750 metres. Such parts are covered with laterite deposits and are known as *Pat* land.

The gradient of the plateau is the main governing factor for the drainage of the region. Thus all the important river systems of the area originate either from Ranchi or Gumla tahsils, one of the highest parts of the plateau. Following the slope these rivers drain down to all the remaining three directions. Accordingly the rivers Sankh and North Koel originate from Gumla and South Koel and Subernrekha from Ranchi. The North Koel then runs to the north, the South Koel and the Sankh to the south and the Subernrekha to the south-east. All these rivers are seasonal. Throughout the year (except in rains) they are either dry or contain very little water, whereas in rains they swell considerably. The high velocity of water in the rains has intensively eroded their banks. But these floods also subside very suddenly and consequently heavy load is left in the middle of their beds. Looking at this behaviour of the rivers, one should not expect old deposits close to the river bed. In most of the cases the Pleistocene deposits in the form of gravels were noticed nearly a kilometre away from the present river beds. Such gravels are usually found close to nearby hills and are invariably covered either by alluvium or washed out material from the hills or both. These deposits are usually exposed by the subsequent erosional activity of the tributary nullahs. It is not improbable that a few rivers of the region might

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1 The exploration was carried out in the months of September, October and November, 1974. It was a part of the project entitled, ' Investigations into Prehistoric Archaeology of Chotanagpur, Bihar ', in which the author is presently engaged, under the supervision of Prof. Lallanji Gopal. The project is being financed by the University Grants Commission.

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have formed terraces. For example, the existence of two river terraces is suspected at Ramapurva (Chainpur), on the river Saphi, but it will only be fair on our part to admit that the evidence has not yet been properly studied.

We are informed by Singh (1969; p. 8) that except for two instances the entire plateau of Ranchi is composed of grantitic-gneiss. The first exception is the sedimentary belt which lies along the Upper Damodar Valley and extends westwards across the Koel in Palamau. The second intrusion is in the form of lava flow or the extension of the Deccan Trap in the western edge of the Chotanagpur highland, where the 'tract reveals horizontal flow of the lava on the eroded gnessic terrain. Flat topped plateaux of Ranchi and Palamau districts are capped by small outliers of horizontal traps and laterite' (Singh 1969; pp. 19-20). It is the variation in the resistance of the different flows of lava which has constituted the flat topped plateaux and hills of the area.

For administrative purposes Ranchi district has been divided into four tahsils viz. Gumla, Ranchi, Khunti and Simdega. The area of our investigation lies within the boundaries of Chainpur and Bishunpur blocks of Gumla tahsil and Ranchi and Ormajhi blocks of Ranchi tahsil. The location of the various areas surveyed along with the implementiferous localities has been shown in a number of accompanying sketch maps (Fig. 5). Each sketch also gives the important topo-graphic features of the area. It is evident from the location maps that the sections were usually noticed on the banks of small nullahs or small tributary rivers and not on the major rivers. The only exception to this is the North Koel river on the banks of which sections were found near Kurumgarh and Morwai. Besides, remains of stone age man were mostly obtained from the slopes of big hill ranges like that of Netarhat near Morwai and the hills near Adar.

Sites :

The implementiferous localities discovered during our field exploration are described below. As per the order of discovery they are planned to be discussed as—the area around Chainpur (sketch map I & II), Bishunpur (sketch map III & V) and Ranchi (sketch map IV).

Chainpur (23° 9′ N: 84° 15′ E) is a small town situated about 45 km. north-west of Gumla, which itself is about 100 km. south-west of Ranchi town. Accessible by a metalled road from Gumla, Chainpur is located amidst the hills and is watered by the Sankh system.

The search for Pleistocene deposits was made in the basin of the rivers Sankh, Saphi (a tributary of the Sankh), Kundai and Kisra (both tributaries of the Saphi). The evidence of the stratigraphical sequence of deposition was collected from a small tributary nullah, traversing the right bank of the Saphi, near the village Ramapurva, about two km. north-east of Chainpur police

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station. A few tools were also picked up from the bed of this nullah. A little down-stream from this place at the junction of the Kundai and the Saphi, two rolled implements were found. The banks of the main rivers such as the Saphi, the Kundai and the Sankh are flat and devoid of any Pleistocene remains.

The survey of the fields behind the Chainpur Police Station yielded three quartz pieces showing human workmanship. This small assemblage has been referred to as Chainpur north (CHN-N). Besides, the vicinity of Harra Pahar (about four km. south of Chainpur Police Station) was also examined. While the slope of this hill proved barren, a considerable number of implements were discovered from the nearby fields and also the flat surface near the confluence of the Saphi and Kisra rivers. The assemblage from field has been marked as HRR–1 and the other as HRR–2.

Lying at a distance of about fourteen km. east of Chainpur police Station, Kurumgarh (23° 10′ N: 84° 22′ E) is a small village in a gorge, made by thickly forested hills (sketch 1). A stone age site was first reported here by a team from the department of Ancient History and Culture of the Patna University (*Indian Archaeology 1965-66: A Review*; p. 9). The village is situated on the flat surface formed by the eroded material from the surrounding hills. Towards north this accumulation is traversed by the North Koel. The eight km. stretch of the North Koel lying between Jahazpathar[2] and the confluence of the Dhond Nadi was examined. The loose gravel lying in the bed of the North Koel and Dhond has yielded fifteen artefacts. At two places the gravel was also found *in situ*. The slope of the neighbouring hills could not be examined, since the vegetational cover is unusually thick on them during these months of the year. However, the possibility of finding a habitational-cum-factory site on these slopes is not ruled out.

Jamatoli village is located at a distance of three km. from Kurumgarh, on Kurumgarh-Chainpur road. The hill near the village is a part of the range which accommodates the Kurumgarh Valley. The slope of the hill of Jamatoli, near the forest road has yielded a few palaeoliths (JMT–1). Some fallen rock-shelters were also noticed. There is no big river in the vicinity and none of the several small nullahs shows any section which may provide stratigraphical horizon to these artefacts. Another implementiferous locality was observed about six hundred metres west of the previous one. This time flake tools and blades were obtained from the slope of a small hillock (JMT–2).

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2 According to a local legend, sometime in the remote past a marriage party stopped at *Jahazpathar* while going to some nearby village. Due to some ill-fate, all the members of this party were converted into stone. In my enthusiaum of finding something unique, I accepted the authenticity of the legend and rushed to this place with the hope of discovering human fossils, but was disappointed.

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Banari (84° 15′ E; 23° 25′ N) is a big village in Bishunpur block. It is situated on the Ranchi-Netarhat road and is about 150 km. west of Ranchi town. A little gorge has been formed at this place by the Netarhat range and a local range known as *Panchpahar*. The river N. Koel drains this area. A few implements were picked up from the fields around the village, but the bed and the banks of the present river did not reveal any noteworthy deposit or artefact.

At a distance of about eight kilometres north-west of Banari, the foot of the Netarhat hill range was examined near the village Morwai, but not a single genuine artefact could be discovered. However, an *in situ* coarse gravel deposit was found on the right bank of the North Koel near the village.

Two implementiferous localities were found around the village Salam (two km. east of Banari). The foot of the Panchpahar and Lamta Pahar were also surveyed to a considerable height, but nothing noteworthy could be found. However, a small nullah named Salamjharia exhibited a thick deposition of gravel and earth (Fig. 6). The collection of artefacts coming from the fields in this region has been marked SLM-1. The second locality, from where small quartz implements were found, is only a few metres north of the village Salam (SLM-2).

Three implementiferous localities were noticed near Malgo (MLG) village, which is about one km. north-west of Adar (on Ranchi Netarhat road). The slopes of the hill at this place were examined to a considerable height (Fig. 5) but they seem to be barren. The first locality lies north of the village and has yielded flake tools (MLG-1). The second site containing small blades and flakes, was located on the high banks of a small river named Khatijharia (a tributary of the Phuljhari which drains into North Koel). Then there is an assemblage of big tools from the loose gravel of the Khatijharia which is marked as MLG-3. The chronological position of these assemblages is yet to be ascertained.

Our survey in the north-western part of Ranchi town brought to light the following sites :

The village of Chiraundi is about 1½ kms. north-west of Morabadi locality of Ranchi town, and has yielded a number of stone age industries. One of which consists of small implements and was discovered just a few metres north-west of the village. The other was obtained from the bed of the neighbouring nullah. The artefacts in this case are bigger in size. Beyond the nullah the slope of Bharmadih Pahar was also examined, and microliths were obtained from the slope of one of the low hills. A little above the microlith-yielding locality a rock-shelter was noticed which contains a few geometric paintings and also a small deposition. On the other side of the Bharmadih Pahar, a section on the Hathigara nullah was observed (Fig. 6).

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The Bargain village is situated at a distance of about one km. north of the Bharmadih hills. On the south-western slope of this hill range hanging rocks attract one's attention. Quite a few of them have now fallen, but it seems that they provided shelter to the stone age man of the area. A considerable number of implements mostly belonging to flake tool tradition was discovered from the slope of the hills (BRG-1). A small hillock, locally known as Muralia, yielded microliths made of quartz (BRG-2).

At a distance of about one km. east of Kanke mental hospital (Ranchi), a rich microlithic site was located near the village Patratu. Here, on the left bank of the river Jumar a big rock is exposed and numerous microliths are found in the thin layer of alluvium covering this rock.

The banks of the Potpoto (a tributary of the Jumar) revealed an interesting evidence of stone age man. To the northeast of the village Borea about seven km. northwest of Ranchi town a cliff section was noticed a little away from the river bed (Fig. 6). A core of quartzite was found *in situ* from the gravel deposit. The top surface of the section contained microliths.

A thick deposition of gravel and alluvium (section drawing) was also noticed on the river Jumar near Buti, about eight km. north of Ranchi on the Ranchi-Hazaribagh road in the Ormajhi tahsil. This area did not yield any artefact.

Stratigraphy :

The following is an account of the river and nullah sections noticed in the area surveyed.

The section observed at the right bank of the Saphi river near Rampurva village (Chainpur) contains the following deposits (sec. drawing). There is a brown alluvial deposit of one metre thickness on the bed-rock. It is overlain by a layer of uncemented gravel, having an average thickness of about one metre. The third layer is composed of whitish soil with occasional small stone pieces. Lying over it is a thin accumulation of angular stone pieces (layer 4). The last layer is of reddish brown earth. The fact that the whole section has been exposed by a small nullah which is at a distance of about half km. from the present bed of the Saphi leads us to suggest that at least the major part of the said deposit was made by the Saphi some time in the past and thereafter it shifted its course. The upper two layers seem to contain washed out material from the adjoining region.

Cliff sections containing old sediments were observed in the banks of North Koel at Kurumgarh (Chainpur), Morwai (Banari) and Salamjharia (Banari).

At Kurumgarh the river flows at a considerably high plane and its course is interrupted by the fallen rocks at a number of places. A section was noticed

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a little down stream from the forest rest house. There is a gravel deposit (layer 1) lying directly on the bed rock. It is superimposed by a red soil of about six metres thickness, which is in fact the washed out material from the neighbouring hills. The gravel is cemented and has yielded a few implements.

The right bank of the North Koel near Morwai (Banari) has exposed a similar section. A three metres thick layer of big pebbles (layer 1) was seen here against which rests a loose pebble and sand deposit in the bed of the river. This is superimposed by a five to six metres thick layer of alluvium. Not a single implement could be recovered from these layers.

The section observed on the left bank of Salamjharia (a small nullah belonging to the North Koel system) near the village Salam, shows the following sequence (Fig. 6). The earliest deposit is composed of pebble and sandy layer which is also cemented. It could not be ascertained whether it rests directly on the bed-rock. A thick formation of whitish grey colour overlies the gravel deposit. A sixty cms. thick brown earth forms the top layer. The loose gravel of the river bed rests directly against the lower part of this section which measures nearly six metres.

Three sections were noticed near Ranchi town on the banks of the Potpoto, the Jumar and the adjacent nullahs. They are at Hathigara nullah (Bharmadih-Ranchi), the Potpoto-Jumar confluence near Borea and the Jumar bank near Buti (sketch map III).

In the vicinity of Bharmadih hill a six metre thick section was noticed on the left bank of the Hathigara nullah (a tributary of the river Potpoto). From bottom upwards it contains the following layers :

There is a thin layer of weathered rock over which lies nearly one metre thick cemented gravel. Finally, there is a five metre thick deposition of sandy-soil. Both the layers are implementiferous.

The section observed on the river Jumar near the village Borea, at the junction of the Jumar and the Potpoto, revealed a somewhat similar sequence (Fig. 6). The earliest is a gravel deposit which is thinner and also less extensive. This is overlain by red soil on the top surface of which a few patches of rubble containing microliths were noticed. There is a recent flood deposit of brownish black alluvium, lying against the whole section.

The nullah traversing the right bank of the river Jumar near the village Buti (Ormajhi) has exposed a seven metre high section which is as follows : (1) about a metre thick cemented gravel forms the earliest layer; (2) this is overlain by red-soil of a considerable thickness which also contains quartz lumps; (3) above this lies a layer of angular stones etc. (4) and the whole section is finally sealed by a red-soil of comparatively finer texture. The loose

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gravel of the river bed rests against the lower part of the section. The third layer seems to be a re-deposition of the washed out material from the adjacent hills. Unfortunately, not a single genuine artefact could be obtained from the place.

Our observations at all the seven localities mentioned above, if put together, will make the following schematic sequence :

The earliest layer is perhaps a brown sandy silt, which is preserved only at a few places. The gravel represents the second cycle of deposition and is preserved at all the localities. The pebbles of this layer are well rounded and medium sized. The third layer is either red earth or whitish formation of disintegrated rocks. The fourth layer is preserved at only two localities viz. Rampurva and Buti. This seems to be a talus deposit washed out from the surrounding rocky tracts. The second and the fourth layers have yielded implements at certain localities. Besides, there is a recent flood deposit of brownish-red alluvium and loose gravel which generally rests against the sections.

From Singhbhum, Ghosh has reported a full sequence of Pleistocene and Holocene sediments (Ghosh 1970; table 1; p. 9). Since it is the only study of an adjacent region, we find it worthwhile to recall this sequence and compare it with our own. As per Ghosh, commencing from the base, the formations of Lower Pleistocene period are in the form of ' lateritic gravel ' and ' mottled clay '. The Middle Pleistocene formations are—' Lower gravel conglomerate ', ' lower clay ' and ' upper loose gravel '. Three evolutionary stages of Acheulean culture I, II & III have come from the above three deposits of the Mid-Pleistocene. The ' upper clay ' deposit of the Upper Pleistocene period is said to have revealed a ' flake industry ' from the junction or the base and a ' flake blade industry ' from its upper part. The recent ' alluvium ' of the Holocene period has yielded microliths. Ghosh has indeed been very lucky to find the complete sequence of Pleistocene and Holocene sediments along with text-book type evolutionary stages of the stone age cultures. Various deposits have also been correlated with the climatic-cycle of dry and wet phases.

The section observed by us in the district of Ranchi hardly corresponds to that of Singhbhum district as reported by Ghosh. The ' gravel conglomerate ' of Singhbhum seems to tally in its nature with the cemented gravel of our region. Ghosh has assigned this layer to the early part of the Middle Pleistocene and has obtained Acheulean I industry, from it. The ' mottled clay ' deposit does not appear in Ranchi; the cemented gravel here either directly rests upon the bedrock or there is an intervening silt deposit. There is no silt-clay in our region as observed by Ghosh (lower clay) in Singhbhum as the second formation of Middle Pleistocene. The cemented gravel is overlain by red or white sandy-soil deposit in Ranchi. We are not sure whether the angular stone deposit of Ranchi

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could be taken to correspond with the 'upper loose gravel' of Singhbhum. Ghosh has found 'flake industry' at the base of this layer and 'flake blade industry' from its top. Similarly, Ghosh has associated microliths of his region with the 'recent alluvium' of the Holocene. It is indeed surprising that Ghosh has not only associated various deposits with precise geological periods, but also assigned definite climatic phases to them. Apparently, there does not appear to be any particular ground for either of them. Furthermore, we fail to understand how he could recognise various evolutionary stages of the Acheulean coming from the different strata, particularly when there are so few artefacts from most of the sites of the Singhbhum district. We frankly admit that it has not been possible to arrive at any such conclusion with reference to our study in Ranchi district.

Industries :

Most of the above mentioned sites of the Ranchi district have yielded a very limited number of artefacts. On the grounds of techno-typological similarities they may be divided into three groups. In the absence of better evidence they have been tentatively termed here as three industries and have been described as such in the following pages.

Industry I :

Industry I is associated with the lowermost layer of gravel conglomerate. While the tools are found *in situ* in this deposit at a few sites, they come from the loose gravel at the others, but there is evidence to suggest an association of the two even at such places, This industry is characterized by the occurrence of handaxe, cleaver, massive side scraper and other such implements. The artefacts of this group are also biggest in size. The industry consists of only thirty artefacts which come from nine different localites of Chainpur, Bishunpur and Ranchi blocks. They are divisible into the following types.

TABLE—1

Site-wise Distribution of Artefact-Types in Industry I

Type	Chainpur				Bishunpur			Ranchi		Total	%
	RMP.	SPH.	HRR.-1.	KRG.	SLM.-1.	MLG.-3.	BNR.	BHM.	CHRN.		
Chopping-tool	–	–	1	–	–	–	–	2	–	3	10.0
Handaxe	–	1	–	1	–	–	–	–	1	3	10.0
Side-scraper	–	1	1	2	–	–	–	1	–	5	16.0
Flake[3]	1	-	2	1	1	1	1	1	–	8	26.0
Prepared core	–	–	–	1	–	–	–	–	–	1	3.4
Levallois core	1	–	–	–	–	1	1	–	–	3	10.0
Cleaver	3	–	–	1	2	–	–	–	–	6	20.0
Diverse	1	–	–	–	–	–	–	–	–	1	3.4
Total	6	2	4	6	3	2	2	4	1	30	99.8

3 This group includes both unretouched and partially retouched flakes.

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The total number of artefacts is so small in this industry that it is impossible to enumerate its precise typological features. Generally speaking it falls within the Lower Palaeolithic tool tradition of the Indian sub-continent. It seems to tally with the 'Chopper-biface' industry of the adjoining Singhbhum district (Ghosh, 1970), and may be tentatively kept in the 'hand-axe-cleaver group' of the Peninsular India (Jayaswal 1973). It is worth noting that both handaxe and cleaver show deep flake scars, and the specimens coming from Ramapurva (RmP) are smaller in size than the rest. All the artefacts are made of quartz lumps except one which is of quartzite.

Industry II

Industry II containing one hundred artefacts comes from nine different localities. The largest number of implements was recovered from Bargain in Ranchi. Like the earlier industry the artefacts of this group have also been fashioned out of quartz lumps. Stratigraphically the industry is associated with the depositon of red soil and thus occupies an intermediate position between industries I and III.

TABLE—2

Site-Wise Distribution of Artefact-Types in Industry—II

Type	Chainpur				Bishunpur			Ranchi		Total	%
	CHN.	HRR.-1	KRG.	JMT.	SLM.	MLG.-1.	BNR.	CHRN.	BRG.		
Side scraper flake	–	–	2	2	1	2	1	2	–	10	10.0
Side scraper core	–	–	–	–	–	–	5	–	2	7	7.0
End scraper	–	1	1	1	–	–	–	–	1	4	4.0
Knife	–	–	–	–	1	–	–	–	–	1	1.0
Tranchet	–	–	1	–	–	–	–	–	–	1	1.0
Backed blade	–	–	–	–	–	1	–	–	–	1	1.0
Flake	2	8	–	4	12	4	5	2	10	47	47.0
Blade[4]	–	–	–	–	–	1	1	–	3	5	5.0
Chip	–	–	–	–	–	3	–	2	–	5	5.0
Prepared core	–	–	–	1	–	–	–	–	2	3	3.0
Levallois core	1	1	–	2	–	–	2	2	2	10	10.0
Irregular core	–	–	–	–	–	1	1	–	–	2	2.0
Mousterian core	–	–	–	–	–	–	–	1	1	2	2.0
Blade core	–	–	–	–	2	–	–	–	–	2	2.0
Total	3	10	4	10	16	12	15	9	21	100	100.0

The total number of one hundred artefacts of Industry II comes from Chainpur north, Harra Pahar I, Kurumgrah and Jamtoli of Chainpur block; Banari and Malgo-1 of the Bishunpur block and Chiraundi and Bargain of the Ranchi block. The number of artefacts in this case is also insufficient for any sound typo-technological study. Hence only a few general remarks are made.

4 It consists of unretouched and partially retouched blades.

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This is basically a flake industry with a few blades. Among the cores it is Levallois which is most frequently found. Most of the specimens are retouched at low angle. They are also frequently notched. Among the finished tools, the dominant type is a side-scraper on flake as well as on core, followed by the end-scraper.

If this industry is compared with the 'flake industry' of Singhbhum district, it will be immediately clear that there are more points of typological differences between the two than those of similarities. The only point of correspondence between the two is the dominance of side-scrapers. On the other hand the implements like handaxe, cleaver, point, borer which are important components of the Singhbhum industry are conspicuous by their absence in the region of our study.

Industry III

The artefacts of this industry are the smallest. The industry presents a peculiar admixture of flakes and blades. Almost in all the cases they were obtained from the surface. Pottery was not observed in association with these assemblages any where. If only the techno-typological grounds are taken into consideration, the industry may be put in Upper Palaeolithic or Early Mesolithic phase. The artefact-types from the ten localities are as follows :

Distribution of Artefacts in Industry—III

Artefact-type	Chainpur		Bishunpur			Ranchi					Total	%
	JMT.	HRR.	SLM.	MLG.	BNR.	BHR.	CHR.	PRT.	BRG.	BRE.		
Finished tool	6	5	1	1	4	3	11	27	4	11	73	17.5
Flake	8	5	8	9	14	10	21	42	11	28	156	37.6
Blade	9	3	5	2	12	9	2	32	4	12	90	21.7
Chip	–	–	6	9	5	8	7	–	6	–	41	9.8
Discoidal core	3	1	–	2	1	–	6	–	1	–	14	3.3
Fluted core	3	2	3	–	3	4	7	17	–	1	40	9.6
Irregular core	–	1	–	–	–	–	–	–	–	–	1	.2
Grand total	29	17	23	23	39	34	54	118	26	52	415	99.7
Finished tool Types												
Side scraper on fl.	1	1	–	–	1	–	2	3	1	3	12	16.5
Side scrap. on core	1	–	–	–	–	–	–	–	–	–	1	1.3
Raclette[5]	1	1	–	–	–	–	–	–	–	–	2	2.6
Retouched blade[6]	–	–	–	1	–	–	–	4	1	–	6	8.3
Backed blade	2	2	–	–	1	2	5	13	1	4	30	41.0
Lunate	1	1	–	–	–	1	1	–	1	–	5	7.0
End scraper	–	–	1	–	1	–	1	2	–	3	8	10.9
Burin	–	–	–	–	1	–	–	5	–	1	7	9.6
Round scraper	–	–	–	–	–	–	1	–	–	–	1	1.3
Knife	–	–	–	–	–	–	1	–	–	–	1	1.3
Total	6	5	1	1	4	3	11	27	4	11	73	99.8

5 Flakes with high angle retouching on the margins.

6 Blades of this group contain low angle retouching on their margin or margins.

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As per the above table the total number of artefacts in this industry is comparatively satisfactory. The largest collection comes from Patratu.

Though the flakes predominate the industry (37.6% unretouched and partially retouched flakes + 6.2% finished tools on flakes = 43.7%), yet the frequency of blades is also quite high (21.7% unretouched and partially retouched + 11.8% finished implements on blades = 33.5%). But on the other hand the proportion of flakes converted into finished tools is less (6.2%) than that of those implements which are made on blades (11.8%). Among the cores those for detaching blades are in higher frequency (9.9%) than those detaching for flakes (3.5%). It is noteworthy that the blade cores contain single prepared striking platform. They are generally pyramidal in shape.

Retouching at high angle is such an important feature of this industry that as many as fifty specimens out of the total number of seventy-three finished tools exhibit this type of working. This feature is not limited to blade tools only, but a few flakes also contain marks of high angle retouching. Notched tools are rare in this industry.

The characteristic type tool in this industry is backed blade which forms 41.0% of the finished tool group and 7.2% of the total collection. Lunates also occur in considerably good proportion (7.0% of the finished tool group and 1.2% of the total collection). Side scraper on flake continues to be an important tool type even in this industry.

Acknowledgment :

The author is grateful to Prof. Lallanji Gopal and Shri P. C. Pant of the department of Ancient Indian History Culture and Archaeology, Banaras Hindu University, for their valuable suggestions and for improving the draft. It is our pleasant duty to thank Dr. V. N. Misra of Deccan College, Poona, for his suggetions and help for improving the draft of this paper. Our heartfelt thanks are also due to Shri R. Prasad, Conservator of Forest, Ranchi; Shri S. L. Laghuri, Forest Range Officer, Chainpur and Shri Pandey, Block Development Officer, Chainpur, for their kind co-operation, without which it would have been impossible to conduct the survey in this difficult area. She also expresses her gratitute to the authorities of the University Grants Commission for finincial assistance.

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Details of the Figures Illustrating Artefacts

The shading by the dotted lines indicates rough grained stones such as quartz, quartzite etc., whereas the fine grained stones like chert, chalcedony etc. have been illustrated by continuous lines. The parts filled by simple dashes are the unflaked surface which is different from the pebble surface. The latter has been shown by the conventional method of small uneven dots.

The detailed information of each of the drawn specimens is as follows :

Figure-I

(Industry I: 1 to 4 & 6 to 8; Industry II: 5)

1. Cleaver (rolled), North Koel bed—Kurumgarh.
2. Handaxe (rolled), North Koel bed—Kurumgarh.
3. Side scraper (rolled), North Koel bed—Kurumgarh.
4. Cleaver (rolled), Dhond bed—Kurumgarh.
5. Core (fresh), surface—Chiraundi.
6. Chopping tool (fresh), surface—Bharmadih.
7. Chopping tool (fresh), surface—Bharmadih.
8. Handaxe (rolled) nullah bed—Chiraundi.

Figure-II

(Industry I: 1 to 3, 6 & 13; Industry II: 4, 5, 7 to 12, 14 & 15)

1. Handaxe on flake (rolled), Saphi-Kudai junction—Rampurva.
2. Cleaver (fresh), nullah bed Rampurva.
3. Cleaver (fresh), nullah bed—Rampurva.
4. End scraper (fresh), surface—Bargain.
5. Prepared core (fresh), surface—Bargain.
6. Lavallois core (fresh), nullah bed—Rampurva.
7. Side scraper (fresh), surface—Bargain.
8. End scraper (fresh), surface—Bargain.
9. Lavallois core (fresh), surface—Bargain.
10. Prepared core (fresh) surface—Banari.
11. Side scraper on core (fresh) surface—Banari.
12. Mousterian core (fresh) surface—Banari.
13. Cleaver (fresh) Salamjharia nullah bed—Salam.
14. Tranchet (semi-rolled) surface—Kurumgarh.
15. Double side scraper on core (fresh) - Banari.

Figure-III

(Industry I: 10; Industry II: 1 to 9 & 11 to 14)

1. End scraper (fresh) surface—Kurumgarh.
2. Knife (fresh) surface—Salam.
3. Side scraper (fresh)—Borea.

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4. Mousterian core (fresh) surface—Harra Pahar.
5. Side scraper (semi-rolled) surface—Kurumgarh.
6. Core (semi-rolled) Salamjharia nullah bed—Salam.
7. Prepared core (rolled) North Koel bed—Kurumgarh.
8. End scraper (fresh) surface Harra Pahar.
9. Levallois core (fresh) surface—Jamtoli.
10. Chopping tool (fresh) surface—Harra Pahar.
11. Irregular core (fresh) surface—Jamtoli.
12. End scraper (fresh) surface—Jamtoli.
13. Side scraper (fresh) surface—Jamtoli.
14. Levallois core (fresh) surface—Jamtoli.

Figure—IV

(Industry II-15, 16, 22, 29 & 45; Industry III-1 to 14, 17 to 21, 23 to 28 30 to 44 & 46 to 49).

1. Blade (fresh) surface—Harra Pahar.
2. Core rejuvenation flake (fresh) surface—Harra Pahar.
3. Knife (fresh) surface—Harra Pahar.
4. Discoidal core (fresh) surface—Harra Pahar.
5. End scraper (fresh) surface—Harra Pahar.
6. Lunate (fresh) surface—Harra Pahar.
7. Burin (fresh) surface – Harra Pahar.
8. Side scraper (fresh) surface—Harra Pahar.
9. Backed blade (fresh) surface—Jamtoli.
10. Flake (fresh) surface—Jamtoli.
11. Scraper on core (fresh) surface—Jamtoli.
12. Core (fresh) surface—Jamtoli.
13. Raclatte (fresh) surface—Jamtoli.
14. Discoidal core (fresh) surface—Jamtoli
15. Core (fresh) surface—Malgo.
16. Knife (fresh)—Malgo.
17. Backed blade (fresh) surface—Malgo.
18. Scraper on core (fresh) surface—Malgo.
19. Blade (fresh) surface—Malgo.
20. Backed blade (fresh) surface—Malgo.
21. Core rejuvenation blade (fresh) surface—Malgo.
22. Side scraper (fresh) surface—Malgo.
23. Core (fresh) surface—Malgo.
24. Raclatte (fresh) surface—Salam.
25. Blade core (fresh) surface—Banari.
26. End scraper fresh) surface—Banari.

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27. Backed blade (fresh) surface—Salam.
28. Backed blade (fresh) surface—Bharmadih.
29. Side scraper (fresh) surface—Salam.
30. End scraper (fresh) surface—Banari.
31. Backed blade (fresh) surface—Patratu.
32. Blade core (fresh) surface—Bharmadih.
33. Core rejuvenation flake (fresh) surface—Bharmadih.
34. End scraper (fresh) surface—Bharmadih.
35. Backed blade (fresh) surface—Patratu.
36. Retouched blade (fresh) surface—Patratu.
37. Lunate (fresh) surface—Patratu.
38. Backed blade (fresh) surface—Patratu.
39. Backed blade (fresh) surface—Patratu.
40. End scraper (fresh) surface—Patratu.
41. Side scraper (fresh) surface—Patratu.
42. Burin (fresh) surface—Patratu.
43. Blade core (fresh) surface—Patratu.
44. Backed blade (fresh) surface—Patratu.
45. Round scraper (fresh) surface—Chiraundi.
46. Lunate (fresh) surface—Chiraundi.
47. Blade core (fresh) surface—Chiraundi.
48. Blade core (fresh) surface—Chiraundi.
49. Flake (fresh) surface—Chiraundi.

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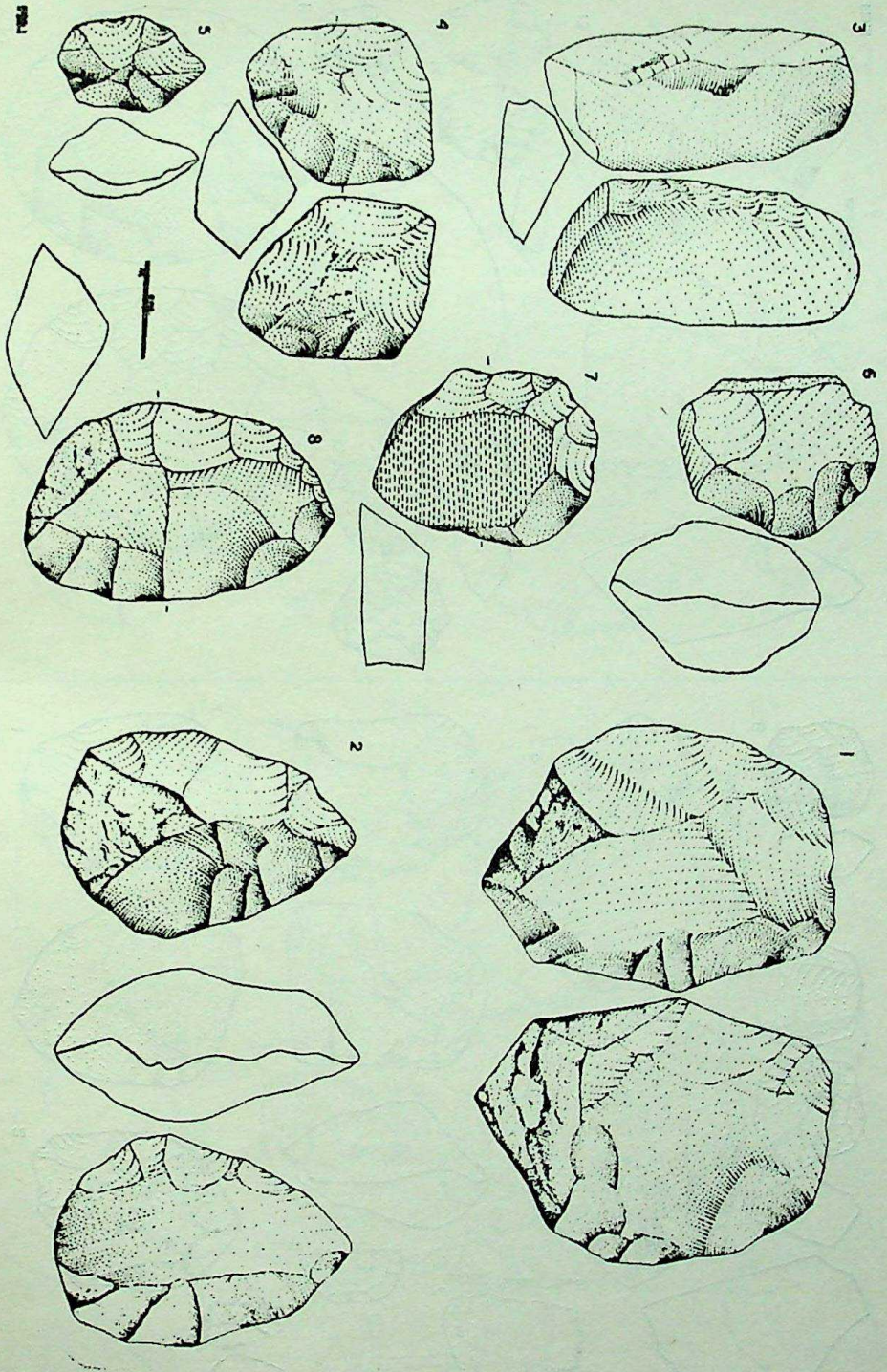

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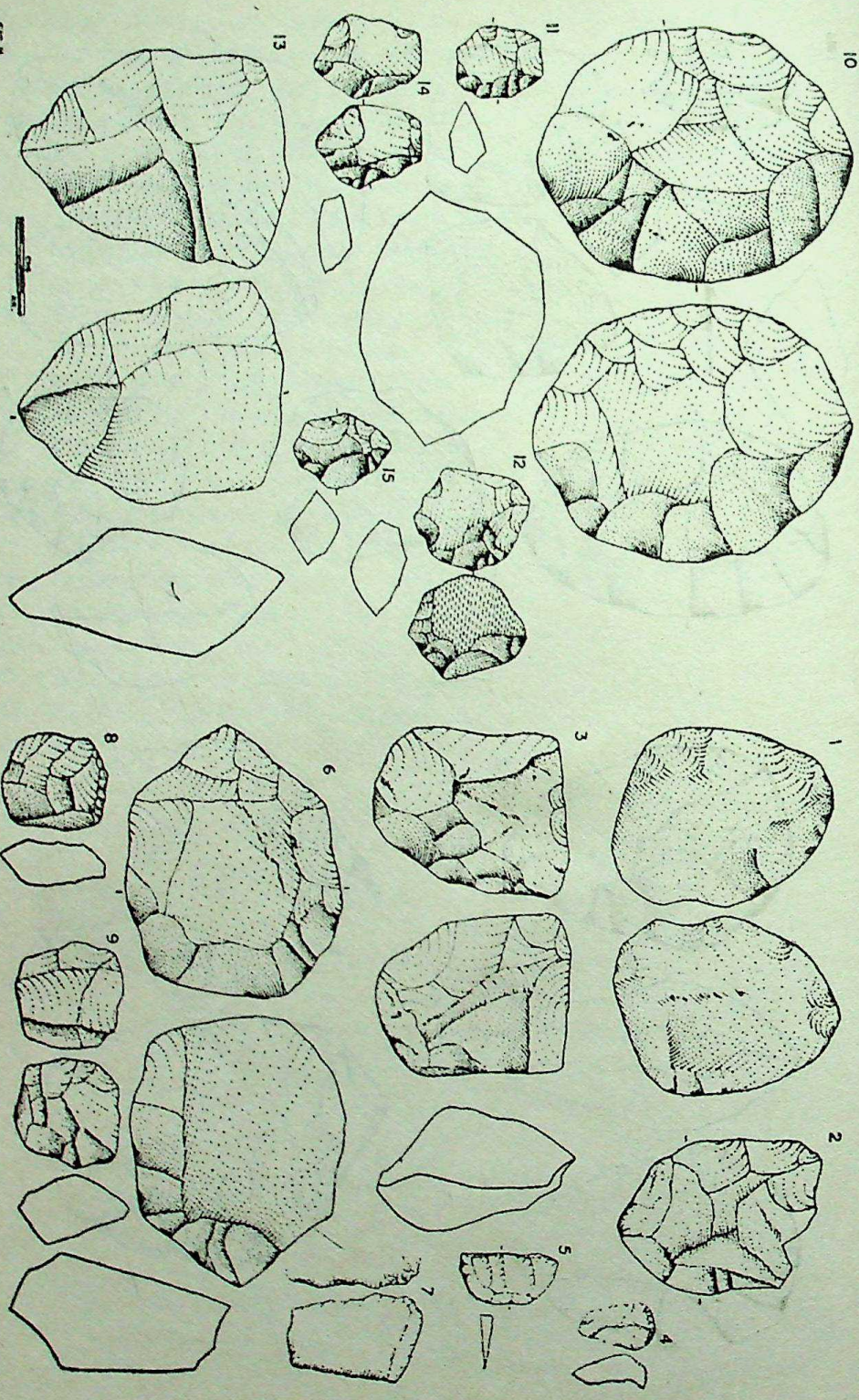

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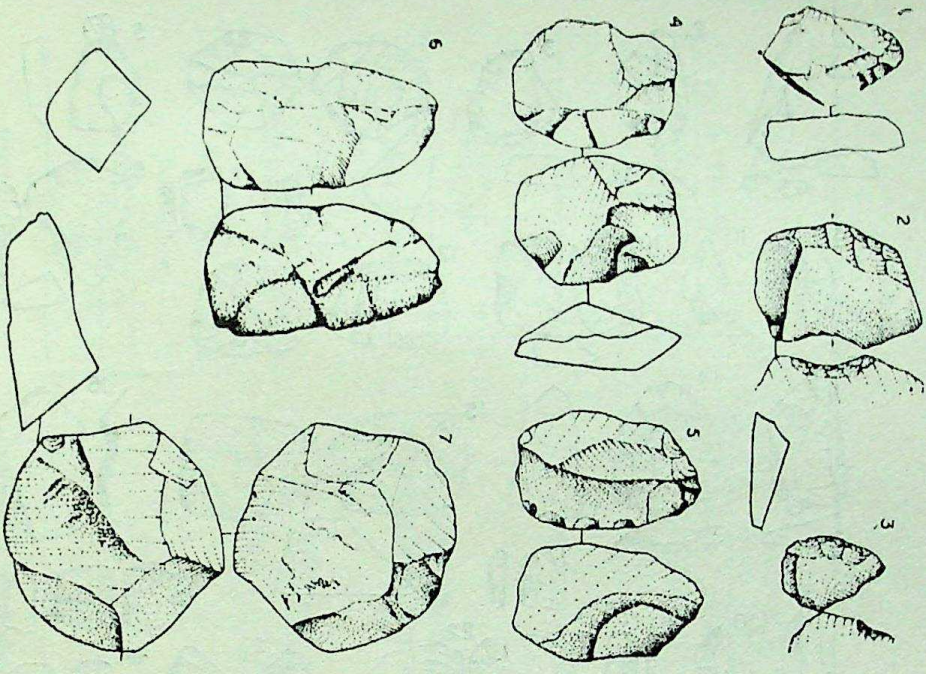

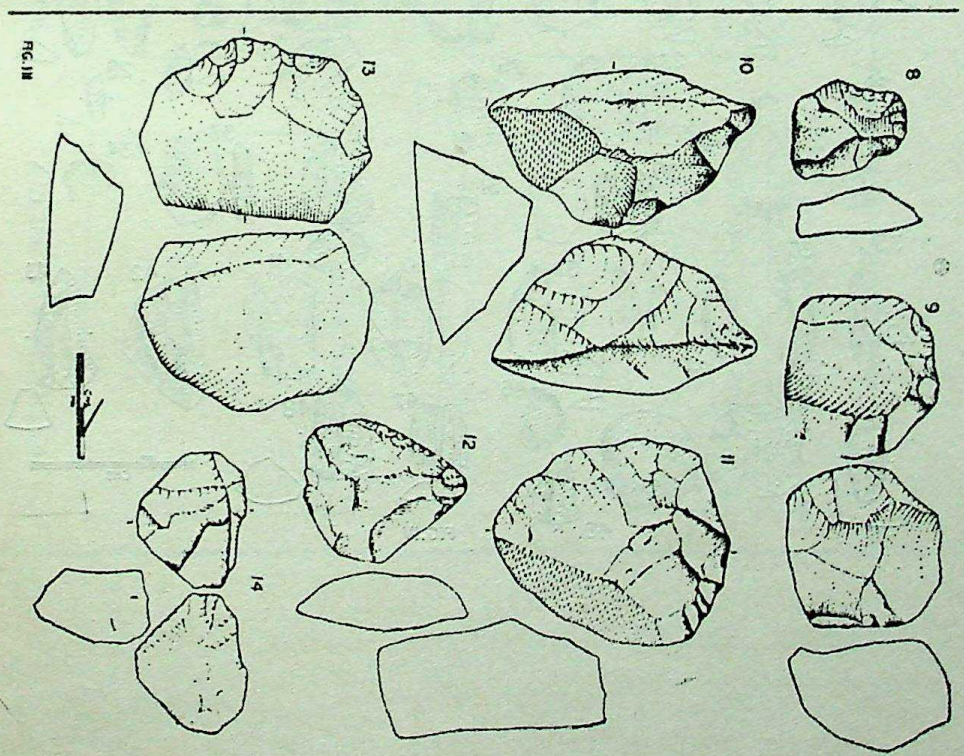

FIG. IM

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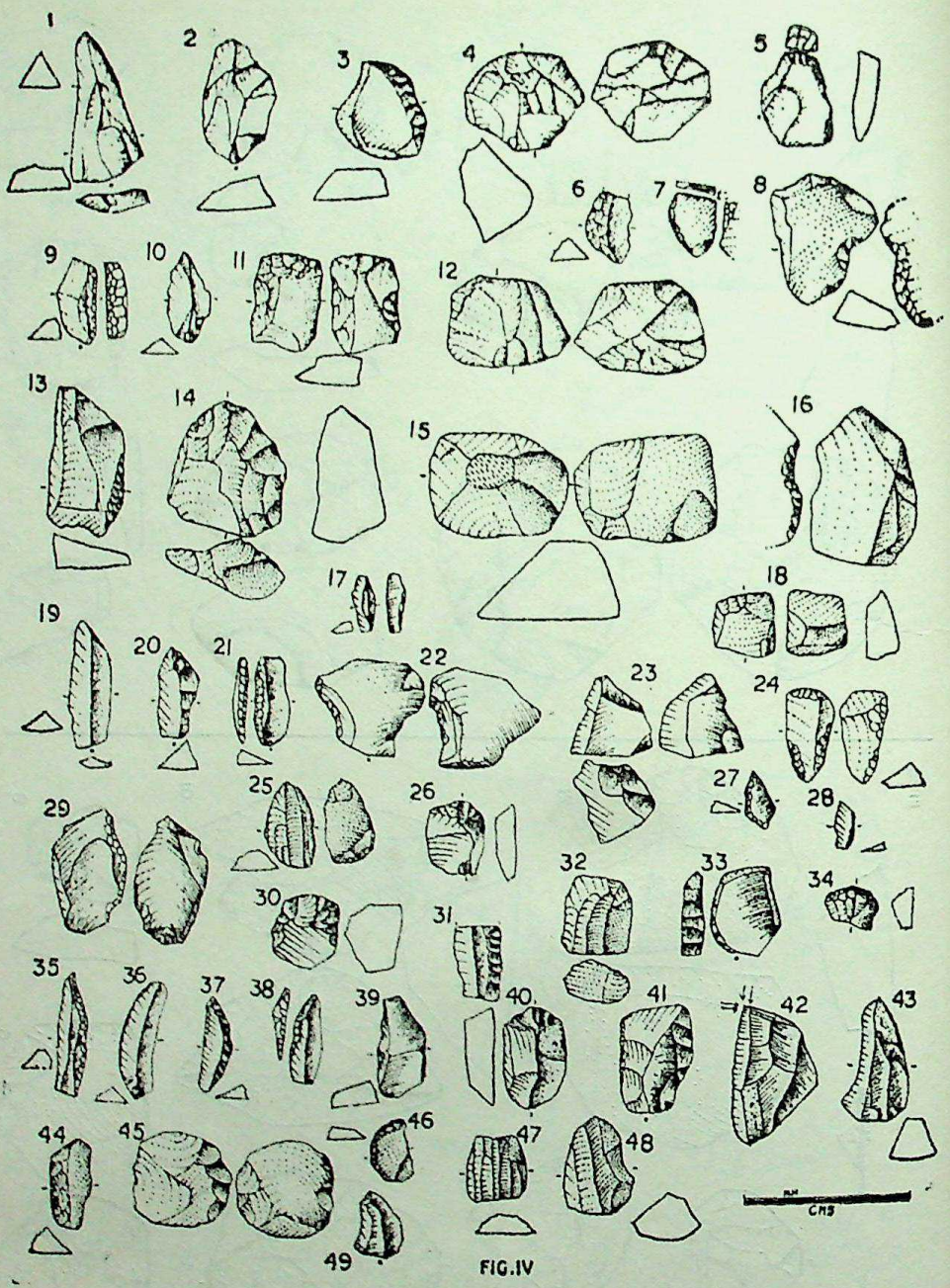

FIG.IV

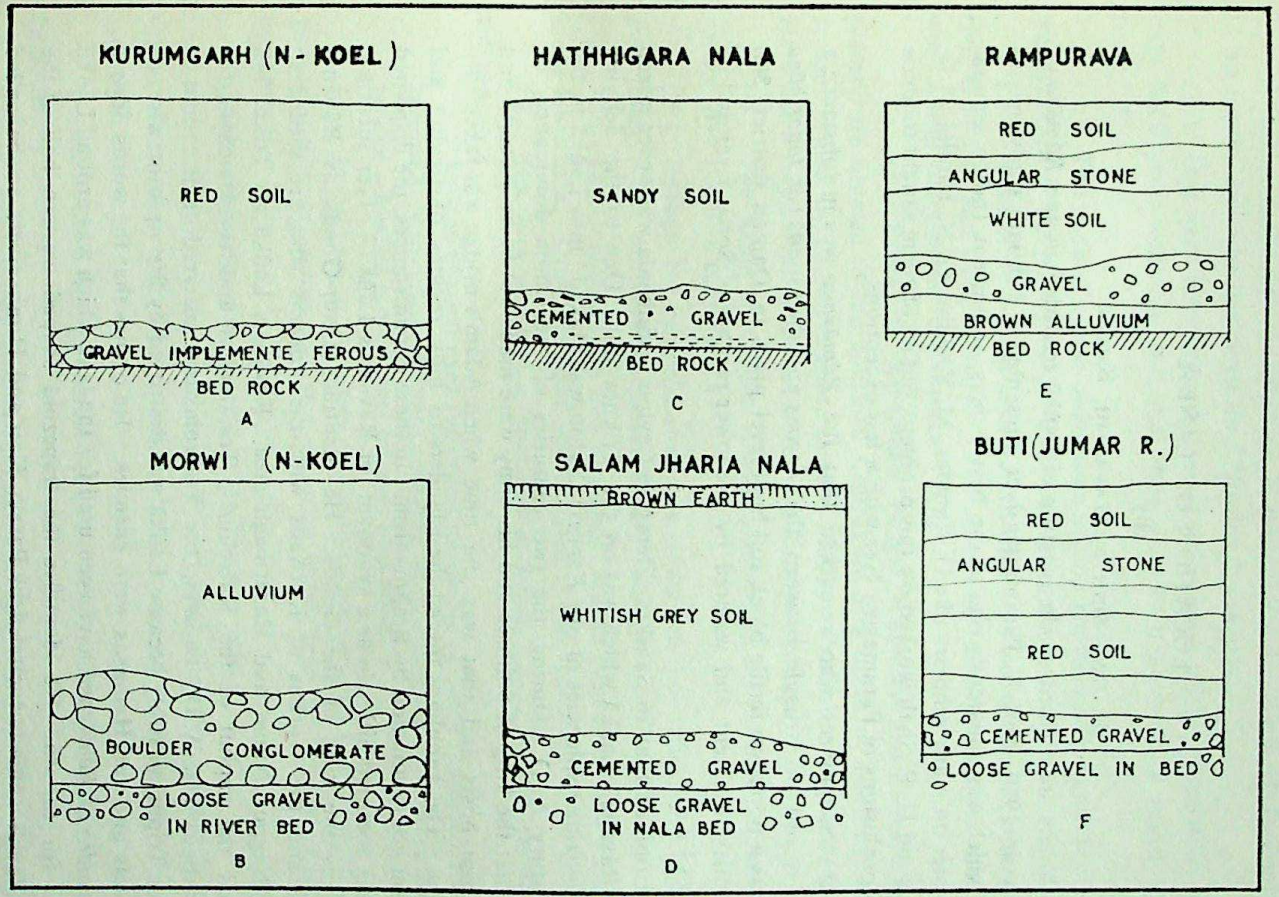

FIG. V

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LOCATION OF LAṄKĀ

By

BHAGWANSINH SURYAVANSHI, Baroda

Scholars are divided on the location of Laṅkā recorded in the *Rāmāyaṇa*. In the year 1940, Shri T. Paramasiva Iyer presented a brilliant study on this subject which was apparently one of the best papers on ancient Indian geography. Later on many scholars like G. Ramdas, M. V. Kibe, G. N. Hiralal, H.D. Sankalia and U. P. Shah worked on this problem, but all of them saught to abide by the conclusions of Paramasiva Iyer with a few exceptions.

Iyer was pioneer who remarked that the *Rāmāyaṇa* was in substance a credible record of struggle between the *Āryans* and the Gonds for *Janasthāna* which was a populous fertile block soil high level plain in Damoh district, 800 square miles in extent and watered by the lower reaches of Sonar river and its tributaries.[1]

He opined that in Sanskrit literature Ceylon or Siṁhala was never mixed up with Rāvaṇa's Laṅkā which was on the Trikuta hill. Due to the deifying and diabolizing tendencies of our *Kāvyas*, Ceylon was 'faked' into Laṅkā in the 11th century A. D. During the two centuries of the Chola dominance, he argues, that the king of Siṁhala and his army were made out to be Rāvaṇa and his *rākṣasa* hosts and that was the time when Adam's bridge was faked into Na'a setu. The Tamilians forced the islanders to hilly regions of Ceylon and Buddhism got dominated by Brahmanism. In these circumstances, the dispirited Siṁhalese accepted Siṁhala as a synonym for Rāvaṇa's Laṅkā.[2] Iyer identifies Rāvaṇa as the king of the Gonds. He identifies Dhur-Gonds as Rāvaṇa-Vaṁśis[3] and the Korkus of Korwans with the *Vānaras* who are settled in Chhota-Nagpur, Nimar and Hazaribagh area. Rāvaṇa's Laṅkā on Trikut hill remained the capital of the Kalachuris, Traikulakas and the Haihayas for long. About 900 A. D., he says, the Traikulakas transferred their capital to Tewar or Tripuri possibly because Laṅkā was destroyed by fire or otherwise, as the Gonds and the Haihayas were enemies. He opines that the words *Sāgara* and *Samudra* of *Rāmāyaṇā* have been used for the lake which was around Lānkā and not for the sea. He identifies the trapezoid shaped western half of the Sihora Haveli which is encircled by Pareyt, Kair and Hiran rivers to be called *sāgara* or *samudra*. The Trikut mountain has been identified by him with Kaimur range.

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1 Iyer Paramasiva T., *Rāmāyaṇa and Laṅkā*, Part I and II, Bangalore, 1940, p. X.

2 *Ibid.*, p. XX.

3 *Ibid.*, p. 18.

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Another important contribution in this subject is of Prof. H. D. Sankalia. In his lecture series he has given the following arguments :—

(1) One very interesting statement in his book is that, "the Bible is not only 5000 years old, but the sites mentioned in it go back to much earlier times ".[4]

(2) The author of the *Rāmāyaṇa* had no knowledge of South India and was ignorant of the places, people and customs of the south.

(3) Mistake in his opinion started with 'the wrong identification of the river Godāvarī and Daṇḍakāraṇya. The *Rāmāyaṇa* clearly mentions that they were within 'easy reach' of Chitrakuta hills'.

(4) That Pañcavaṭī, Ṛṣyamūka, Paṁpā, Kiṣkindhā and Laṅkā, all these places were situated to the south of Chitrakuta and north of Narmadā in the region formed by Chhotanagpur, eastern Madhya Pradesh and western Orissa. Here was a small river Godāvarī which has disappeared now.

(5) The name of Ceylon is Siṁhaladvīpa and the name Laṅkā is not earlier than the 10th century A.D.

(6) Rāvaṇa, the king of Laṅkā was Gond and they regard him in esteem even today. The word *laṅkā* means 'a high place' in Gondi dialect.

(7) The Gonds call the area as Daṇḍakāraṇya even today and there were many lakes here. Original Laṅkā was situated in this region only.

(8) He gives a reference from *Sundarakāṇḍa* (5, 2, 1) and translates as follows :—

> "Having crossed over the ocean incapable of being repressed, that one endowed with great strength, staying at the plateau of Chitrakūṭa and having refreshed himself cast his eyes on Laṅkā ".

(9) In original story, there was only a lake around Laṅkā which could be forded or swam across by a strong person which later on converted into an open sea.

(10) Kiṣkindhā was situated in the Vindhya hills.

(11) Regarding the trees used for the construction of *setu*, he questions, 'from where did they bring all these trees, many do not grow at all in the vicinity' ?

Dr. U P. Shah follows almost the same trend, some of his conclusions are as under :—

(1) In the *Purāṇa*s there is a reference to the *janapada*s of Dakṣiṇāpatha, but there is no reference of Kiṣkindhā.

(2) In *Kaumudīmahotsava* and the *Bṛhatsaṁhitā*, Kiṣkindhā has been described as a *janapada* of the Vindhyas.

4 Sankalia H. D., *Rāmāyaṇa—Myth or Reality*, New Delhi, 1973, p. 2.

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(3) According to the *Mahābhāṣya* of Patañjali, Pāriyātra was the southern limit of *Āryāvarta* and Kiṣkindhā was on it.

(4) In course of his search for Sītā if Hanumān would have swam over the ocean, the term would have been *utplutya* instead *pupluve*.

(5) D. C. Sircar has identified Kiṣkindhā with modern Kalyanpur to the south of Udaipur division of Rajasthan.

If the conclusions of the above scholars are examined in the light of the geographical data of the *Rāmāyaṇa*, it is difficult to agree with them.

Sankalia's remark about Vālmīki's ignorance of the people, places and customs of south, is difficult to accept. No doubt that the geographical data specially to the south of the Vindhyas is not exhaustive in the *Rāmāyaṇa*, rather scanty. This data appear for the first time clearly in the *Mahābhārata*, where it has very systematically been laid down. This difference in both the epics is not surprising.

The story of *Rāmāyaṇa* is definitely earlier than that of the *Mahābhārata*. It indicates the age when South India was not much populated and which marks the stages of the development of geographical knowledge of ancient India. Though the *Rāmāyaṇa* has undergone into many editions, yet it appears to have retained it's original geographical material. In this regard S. M. Ali observes that the major topographical features of North India as given in the *Rāmāyaṇa* are fairly accurately described, those which pertains to peninsular India are rather confused.

The *Rāmāyaṇa* contains interesting references of the regions which were outside the geographical limits of India. This included islands, seas, rivers, mountains and other landmarks viz., Kṣīrasāgara, Yavadvīpa, Sea of Ikṣurasa, Śālmalīdvīpa and Surodasamudra. Among the rivers and mountains of South India, are Narmadā, Godāvarī, Mahānadī, Krishnavena, Varadā, Kāverī, Tāmraparṇī and Tuṅgabhadrā,[5] Mahendra, Ṛiṣyamūka, Prasravana, Sahyādri, Malaya, Kantaparvat and the forests of Sandal wood near the river Tāmraparṇī.[6] The *Janapadas* of South India are few. They are Andhra, Chola, Pandya, and Kerala.

No doubt this geographical material is not as exhaustive as that of the *Bhīṣmaparva* or *Vanaparva* of the *Mahābhārata*. Possibly it represents the period when *Āryans* had little knowledge of south and there was no trace of regular urban or rural civilization as mostly the region would have been inhabited either by the savages or it was uninhabited. The *Rāmāyaṇa* gives us an idea of the above period. While wandering in the forest in search of Sītā, Rāma and Lakṣmaṇa entered into an unknown forest where no human being had ever

5 *Kiṣkindhākāṇḍa*, 40, 9-17. Critical Edition.

6 *The Rāmāyaṇa of Vālmīki*, 4, 39, 29. Critical Edition.

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reached before. To the south of *Janasthāna* in Krauñcāraṇya he saw a deep cave which was very dark. The data of such a nature cannot be merely an imagination of a poet, and cannot be assigned to a later period than c. 6th B.C. With the penetration of the *Aryan* culture beyond the Vindhyas, hostility would have began and this was the period when Vedic culture started influencing the south. The cremation of Bali may be explained as an influxion of Vedic culture.

A close study of the *Rāmāyaṇa* reflects the versatile knowledge of Vālmīki and his topographical notes paint a true picture of the area. While directing Rāma and Lakṣmaṇa to stay at Pañcavatī, Vālmīki's knowledge of South Indian topography is remarkable.

एतदालक्ष्यते वीर मधूकानां महद्वनम् ।
उत्तरेणास्य गन्तव्यं न्यग्रोधमभिगच्छता ॥
ततः स्थलमुपारुह्य पर्वतस्याविदूरतः ।
ख्यातः पञ्चवटीत्येव नित्यपुष्पितकाननः ॥

Araṇyakāṇḍa, 12, 21-22. Critical Edition.

There are numerous references in the *Rāmāyaṇa* which indicate that Vālmīki had a knowledge of the life and customs of South India. Vālmīki refers to the burial system of the rākṣasas. After killing the rākṣasa Virādha, Rama asked Lakṣmaṇa to bury his dead body according to their ancient custom. The *śloka* is as under :—

तं क्षिप्रमभिगच्छ त्वं स ते श्रेयो विधास्यति ।
अवटे चापि मां राम निक्षिप्य कुशली व्रज ॥
रक्षसां गतसत्वानामेष धर्मः सनातनः ।
अवटे ये निधीयन्ते तेषां लोकाः सनातनाः ॥

Araṇyakāṇḍa, Ch. 3, 23-24. Critical Edition.

The Gorakhpur edition also gives a clear understanding about the burial custom of the rākṣasas. This *śloka* has been delited from the critical edition :—

कुञ्जरस्येव रौद्रस्य राक्षसस्यास्य लक्ष्मण ।
वनेऽस्मिन् सुमहच्छ्वभ्रं खन्यतां रौद्रवर्चस ॥

Araṇyakāṇḍa, Ch. 3, *Śloka* 11, Gorakhpur Edition.

Vālmīki refers about the worship of non-*Aryan* goddess Nikumbhala in Laṅkā when the rākṣasīs planned to sacrifice Sītā and eat her up to end the whole affair.[7]

Basic fact which has confused the whole issue is the misrepresentation of a *śloka* of *Sundarakāṇḍa*. Sankalia argues, " the mistake started with the wrong identification of the river Godāvarī and Daṇḍakāraṇya. The *Rāmāyaṇa* clearly

7 *Sundarakāṇḍa*, 22, 41. Critical edition, page 927.

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mentions that they were within easy reach of the hill Chitrakuta."[8] In support of his statement he cites a *śloka* from *Sundarakāṇḍa* which is as follows :—

स सागरमनाधिष्यमतिक्रम्य महाबलः ।
त्रिकूटशिखरे लङ्कां स्थितां स्वस्थो ददर्श ह ॥

Sundarakāṇḍa, 5, 2, 1. Critical Edition.

Evidently this *śloka* does not give any indication of Chitrakuta mountain. If the problem is studied from different manuscripts collected by the Oriental Institute, Baroda, the data is as follows :—

In the Baroda Oriental Institute manuscript No. 14156, Bhandarkar Oriental Institute manuscript No. 825, Adyar Library, Madras manuscript No. 6363 and the Grantha Library of Kerala No. 953 the relevent text of the above *śloka* is *trikutaśikhare laṅkā*. In the Baroda Oriental Institute manuscript No. 14061 it is *trikūṭasya taṭe gaṅgā*. In the Bir library manuscript of Kathmandu it is *Chitrakūṭataṭe Laṅkā*. It seems that in the manuscript of Bir Library there is a mistake in the text but Sankalia has taken a course of the text of Bir Library to suit his own theory which is an interesting phenomenon of the problem. After deciding his own *pāṭha* of the *śloka*, other geographical data was easy to requisition and therefore Godāvarī, Ṛiṣyamūka, Kiṣkindhā, Janasthāna etc. all of them were located at one or the other place. He identified the river Godāvarī with a very small river called Goda or Godai and Kiṣkindhā was also located somewhere in the Vindhyas. Referring to the fight between Mārīca and Rāma and the meeting of Rāvaṇa with the former, he questions, "where was this Laṅka" and thus starts tracing it out somewhere in the Amarkaṇṭaka mountain. An investigation into the geographical material of the *Mahābhārata* shows that practically whole India was covered with dense forests, besides this there were well-known forests like Krauñcāraṇya, Daṇḍakāraṇya etc. Daṇḍakāraṇya was the largest of all and it was touching the southern limit of Chitrakuta. In the south it covered the whole region upto Mysore. In this situation, the meeting place of Mārīca and Rāvaṇa and the *āśrama* of Viśvāmitra is not easy to locate. Possibly Viśvāmitra had his *āśrama* in Tamilnad, where there are many Viśvāmitra *gotrī Brāhmaṇas*.

The location of Kiṣkindhā has also been a burning problem in this issue. Supporting the theory of Sankalia, U. P. Shah has pointed out a reference from the *Vāyupurāṇa*, *Brahmāṇḍapurāṇa*, *Matsyapurāṇa* and *Mārkaṇḍeyapurāṇa*, on the basis of which he has tried to locate it in the Vindhya hills.[9] Interestingly he has not quoted full *śloka* of the above *Purāṇas*, but has taken a portion which could suit to his theory. In case the *śloka* is read in its full context, Kiṣkindhā cannot be located in the Vindhyas. The *śloka* is as follows :

8 Sankalia H. D., *op. cit.*, pp. 13-14.

9 Shah U. P., "*Rāmavanavāsa nī bhūgol ane Laṅkā*", *Svādhyāya*, Vol. X, p. 12.

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इत्येते ह्युपरान्ताश्च शृणु विन्ध्यनिवासिनः ।
सरजाश्च करुषाश्च मेकलाश्चोत्कलैः सह ॥
उत्तमर्णा दशार्णाश्च भोज्याः किष्किन्धकैः सह ।
तुम्बरास्तुम्बलाश्चैव पटवी नैषधैः सह ॥
अनजातुष्टिकाराश्च वीरहोत्रा ह्यवन्तयः ।
एते जनपदाः सर्वे विन्ध्यपृष्ठनिवासिनः ॥

Vāyupurāṇa, Pūrvārdha 45, 131-134; *Mārkaṇḍeyapurāṇa* 54, 53-55.

In the above *ślokas* there are two categories of the *Janapadas*, in the first category were the *Janapadas* within the Vindhyas (*Vindhyanivāsinaḥ*) and the second category the *Janapadas* beyond the Vindhyas (*Vindhyapṛṣṭanivāsinaḥ*) The *Janapadas* of the first category are Saraja, Karusha (Jabalpore), Mekala (source of the river Narmadā) and Utkala (northern Orissa). The *Janapadas* of second category which were beyond the Vindhyas were—Daśārṇa (Bundelkhand) Bhoja (Bhojakaṭa, capital of Vidarbha) Niṣadha (regions of northern Khandesh and southern Malwa), Vīrahotra and Kiṣkindhā.

U. P. Shah has identified *Kiṣkindhā-gabdhika* of the *Mahābhāṣya* of Patañjali with Kiṣkindhā of the *Rāmāyaṇa*. But *Kiṣkindhā-gabdhika* has been identified with a village Khukhando in Gorakhpur district, U. P , situated to a distance of 3 kilometres from Non-Khar railway station. This Kiṣkindhā cannot be identified with the Kiṣkindhā of the *Rāmāyaṇa* It seems that there were more than one Kiṣkindhās.

The *Mahābhārata Sabhāparva* also refers to Kiṣkindhā in course of the South Indian conquest of Sahadeva. After conquering *Dakṣiṇa Kauśala* Sahadeva proceeded further and defeated the forest rulers (*Kāntāra*), Herambas, Marudha Ramyagrām, Nāchina, Arbuka and the Pulindas. After reducing the Pulindas, Sahadeva entered into Dakṣiṇāpatha and defeated the Pandyas, then he turned to conquer Kiṣkindhā.[10] It seems therefore that Kiṣkindhā was conterminous with the Pulindas and the Sabaras. In *Vanaparva*, Kiṣkindhā has been described adjecent to Mālyavān *parvata*[11] which was the capital of Bali.[12] The Pulindas are mentioned in the *Aitareya Brāhmaṇa* as a class outside the influence of the *Āryans* and have been placed with the Andhras, Pundras, Sabaras and Mutibas. Motichandra has located the region of their settlement on the source of the river

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10 पुलिन्दांश्च रणे जित्वा ययौ दक्षिणतः पुरः । युयुधे पाण्डयराजेन दिवसं नकुलानुजः ॥
तं जित्वा स महाबाहुः प्रययौ दक्षिणापथम् । गुहामासादयामास किष्किन्धां लोकविश्रुताम् ॥
Sabhāparva, 31, 16-17, Gorakhpur edition. (*Dakṣiṇapātha*).

11 *Vanaparva*, 280, 26. Gorakhpur edition.

12 स तदा वालिनं हत्वा सुग्रीवमभिषिच्य च ।
वसन् माल्यवतः पृष्ठे रामो लक्ष्मणमब्रवीत् ॥ *Kiṣkindhākāṇḍa*, 28, 1.

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Godāvarī. According to the *Sabhāparva* geographical data after defeating the Pulindas on the source of the Godāvarī, Sahadeva proceeded towards south (*Yayau dakṣiṇataḥ puraḥ*), then he faught with the Pandyas. (*Yuyudhe pāndya rājena*) and after conquering them he resumed his march towards south (*prayayau dakṣiṇāpatham*). The Pandyas have been placed in Tamilnadu particularly around Madura. Therefore Kiṣkiṅdhā cannot be located in the Vindhyas but it was somewhere in the south.

Next important point is to consider the implications of the word *samudra* or *sāgara* used by the author of the *Rāmāyaṇa* for sea around Laṅkā. Whether these words have been used for a lake as suggested above ? Other words used for the sea around Laṅkā are *lavaṇa toya, mahārṇava* and *mahodadhi.* Hanumān informs Rāma that he crossed hundred *yojana* sea to reach Laṅkā. Now question arises about the measurement of the term *yojana.* It has been differing from time to time from 4 to 9 English miles. Taking minimum measurement into consideration, it is beyond imagination that any lake in India would have existed which was 400 or 500 miles in width. This confusion about the above terms is set aside when in *Sundarakāṇḍa* the term *dakṣiṇasamudra* has been used for the sea crossed by Hanūmān.[13] The students of ancient India geography are familiar with this term, it has always been used for southern sea in geographical data, therefore, this word can never be taken to mean a lake. Similarly in *Yuddhakāṇḍa* the words *mahārṇava* and *mahodadhi* have been used. Nowhere in Sanskrit literature these words have been used for a lake etc. A study of Vālmīki's *Rāmāyaṇa* indicates that the author had a good knowledge of the southern sea. He had a good observation of the ocean and has given a graphic description of its conch shells, shells, roaring waves and high tides.[14] Besides this the reference of Agastyaparvata in this context clears all the doubts about it. The graphic topographical notes given in *Kiṣkindhā-kāṇḍa* about Agastyaparvata do not leave any doubt about its identification with Agaṣtyesvaram hill on the sea coast in South India.[15] This description of the sea and topographicgl notes cannot be taken as an imagination of a poet. The roaring waves, high tides, pearls, coastal vegetation, sea-dwelling creatures, shells, conch-shells, etc. never existed in a narrow channel near Jabalpore suggested by the scholars.

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13 *Sundarakāṇḍa*, 63, 6-9.

14 पश्य सागरमक्षोभ्यं वैदेहि वरुणालयम् ।
अपारमिव गर्जन्तं शङ्खशुक्तिसमाकुलम् ॥ *Yuddhakāṇḍa*, 23, 17; 21, 19; 24; 28; 32.

15 ततः समुद्रमासाद्य संप्रधार्यार्थ निश्चयम् ।
अगस्त्येनान्तरे तत्र सागरे विनिवेशितः ॥
चित्रनानानगः श्रीमान्महेन्द्रः पर्वतोत्तमः ।
जातरूपमयः श्रीमानवगाढो महार्णवम् ॥ *Kiṣkindhākāṇḍa*, 40, 20-21. Critical edition.

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Sankalia's treatment of this subject and method of understanding the texual data of *Rāmāyaṇa* needs a comment. It appears that he has not taken into consideration the actual nature of its text. It is a prone question to understand whether *Rāmāyaṇa* is a *kāvya* or a history? Traditionally, it has been regarded as the earliest *kāvya* of India, and Vālmīki to be the earliest poet who got moved due to the pathos of a shebird, when her male was killed by a hunter at the time when she was sexually aroused and ready for the physical contact. This scene moved the *ṛṣi* so much that his emotions burst out of him in the form of a poem. This was the beginning of *Rāmāyaṇa*. Being the creation of a poet it is bound to have some imaginery scenes which may not be included in the main theme. Nobody will take Vālmīki to be a historian. How a poetical composition may be classed as history, which is a scientific record of man's behaviour in the past. The *Rāmāyaṇa* of Vālmīki appears to have undergone into many editions. Thus the references pointed out by Sankalia *viz.* the promise of Sītā for offering 1000 pots of wine to Kalinadi, problem of Gopurams in Laṅkā, ring episode, or Sītā's garments, have nothing to do with the main theme, historicity or geography of *Rāmāyaṇa*. Many such facts have been added later on. However they are important for the cultural history of India and shows various cultural stratas existed in India.

It is surprising that all the scholars have relied round the hearsay traditions of few Gonds of Madhya Pradesh without investigating the truth in it. It may be argued that oral traditions may also be considered as an important source of history, but they require a careful investigation with regard to their validity, source of origin, background in which the traditions have evolved and the stages through which they have passed. In this case, the method of their adoptation by Paramasiva Iyer, Sankalia, Raikrishnadas and U. P. Shah reveals they have been accepted as a historical fact without any study or investigation. Surprisingly, some of these scholars have not been able to agree fully with the historicity of the story of *Rāmāyaṇa* or its period. They are not prepared to give any weightage to the properly written and well documented traditions of the country, believed by Indians since ages. Perhaps they are waiting for the day when whole *Rāmāyaṇa* or its story will come out of the ground. The judgements of these scholars do not seem to have been based on sound historical methods. Evidently there is no history or archaeology in it; nothing has been unearthed as yet to prove the so-called location of Laṅka or the Gonds as the descendents of Rāvaṇa.

U. P. Shah argues that on the gold coins of Sangramshah, the ruler of the Gonds, there is a legend, *paulatsyavaṁśa* or 'the decendent of Pulatsya' and thus supports the theory of Paramasiva Iyer and Sankalia about the Gonds. A question arises, 'who was Pulatsya?' Was he a Gond, if so, he would have been called after a tribal name? The tradition of Pulatsya is purely Brahmani-

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cal and has absolutely no connection with the Gonds The significance of the suffix ending with *shah* in the name of Sangramshah is also important. A study of the mediaeval history of India may shed some light on this problem. After a study of the contemporary Persian, and bardic sources it may be concluded that the names ending with *shah* In the rulers began from the time of Akbar the Great Moughal. After an investigation into the sources, it is learnt that the *Kṣatriyas* (Rajputs) continued their resistance against the alien rulers (Paṭhāṇa etc.) till the time of Akbar due to which the Paṭhāna rulers were supreme sovereigns near about Delhi only, but beyond Delhi and Agra the recalcitrant Rajputs were at war with them which lasted till the time of Akbar. Strong rulers like Balban, Alladdin Khilji etc. suppressed them hard, but they also could not restore law and order. The saga of the Rajputs of duab (Ganga-Yamuna duab) is wellknown to the students of history. Balban massacred the Kaṭheriya Rajputs and mass massacre was rampant throughout Katehar (modern Bareilly Badaun districts of U. P.) but the brave Kaṭheiyas stood again and remained a permanent source of trouble to the Sultans of Delhi. Akbar however was a far-sighted man and he patronised some Rajput rebels and the Kānyakubja *Brāhmaṇas* and toned them according his needs. Through these agents he ruled peacefully in India and the problem of Duab was over. This association of the *Brāhmaṇas* (particularly Kānyakubjas) and the Rajput with the Mughals brought some permanent changes in their ethnical hierarchy. Among the Kānyakubjas, the system of the *biśvas* (i. e. the Kānyakubjas of 10 *biśva*, 15 *biśva*, 18 *biśva* or 20 *biśva* etc.) got associated with their social hierarchy from this day. The credit of which has been given to some Maniram *Brāhmaṇa*. Similarly in the Rajputs the system of names ending with *Sinh* or *Singh* only began from the time of Akbar. From this period Rajputs adopted the names ending only with Sinh but the important persons who served the Mughals got the title as *Shah* by the Sultans or the Mughal emperors. In this respect not only the Gond Samgram-shah, but many examples may be cited from Madhya Pradesh, Bihar and Uttar Pradesh which are from the Rajput families. The descendents of these families were given *jāgīrs* which survived upto 1947 in some cases. Here in this case Gond Sanga was named as Sangram and the title *Shah* was given to him in lieu of his traitorhood to the motherland. The *Brāhmaṇas* could not forge his geneology with the *Kṣatriyas*, so he was connected with Pulatsya. Evidently the legend *Paulatsya-vaṁśa* is forgery of the Mughals and the *Brāhmaṇs* of mediaeval period.

Some Gonds call themselves as Rāvaṇavaṁśī, while others call themselves as Sūryavaṁśī. Possibly on this basis, Shri Iyer attempted to requisition all the relevent geographical data to locate Laṅkā in the region, inhabited by the Gonds. In case the events of the history of India from 7th century A.D. to 13th or 14th century are analysed, it is evident that the region (where Laṅkā has been

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located) was inhabited by the Puşyamitras[16] who were *Kşatriyas* and not the Gonds. After this the Chedi, Kalachuris and Somvamsis ruled over this region. Numerous epigraphic records and coins of the above rulers are discovered from this area.[17] It seems very likely to suggest that these Gonds were brought from Tamilnad or some other place by the Paṭhāṇas or the Mughals and were given the *Jāgīr*. The Gonds thus got settled in Kharla, Betul, Deogarh, Chhindwara, Garhmandala, Jabalpur and near about Amarkaṇṭaka range somewhere about the 14th century of Christian era not earlier.[18] Russell and Hiralal are of opinion that the Gonds migrated in this region from Tamilnad not earlier than C. 10th century A.D.[19] This suggestion finds support from the study of their language *Gondi* which according to Grierson is more akin to Tamil. They share maximum number of folk-lores with the Tamilians. Further the tendency to trace themselves with Rāvaṇa calling themselves as Rāvaṇavaṁśī does not appear to be very old. In ancient and mediaeval periods some tribes came out of their forested life and entered into civilized fold and were able to establish their petty principalities with the help of some alien powers. After this, they ventured to raise their status before the *dvijas* and this phenomenon was responsible for the adoptation of new appellations. An analogy may be given here. The Ahirs claim themselves today as Yaduvaṁśī, Gvālavaṁśī and Nandavaṁśī throughout Uttar Pradesh, Hariyana, Madhya Pradesh, Gujarat, Maharashtra and Bihar, but these appellations were not known to them upto C. 8th or 9th century A.D. or later. The inscriptions of the Ahirs discovered from Gujarat, Maharashtra and Andhra Pradesh do not give any trace of their present *Vaṁśas*. Evidently they have adopted the above *vaṁśas* in a later period most probably in mediaeval period. Thus the Rāvaṇavaṁśa or Sūryavaṁśa of the Gonds is clearly a forgery of mediaeval period has no connection with Rāvaṇa at all. In case all the above arguments are set aside, even then, the question arises, that the age of the events of the *Rāmāyaṇa* cannot be later than Circa 1200 B.C., so, whether the oral beliefs of a section of the Gonds may be taken into consideration in history after 3000 or more years or its occurance ?

In the *Rāmāyaṇa*, Rāvaṇa has been described as having charcoal like black complexion.[20] In other manuscripts the word used for his colour *nīlāmbuda*[21] or

16 Cf. Bhitari Pillar Inscription of Skandagupta, *Corpus Inscriptionum Indicarum*, Vol. III.

17 Cf. Inscription of Jajalladeva Kalachuri.

18 Fuchs, Stephen *The Gonds and Bhumia of Eastern Mandla*, 1959, p. 12.

19 Russell and Hiralal, *The Castes and Tribes of Central Provinces of India*, Vol. III, London, 1916, p. 506.

20 तत्र कश्चिन्मया दृष्टः सूर्योदयसमप्रभाम् ।
श्रियमादाय गच्छन्वै भिक्षाजनचयोपमः ॥ *Kişkindhākāṇḍa*, 58, 15. Critical Edition.

21 Cf. Baroda Oriental Institute manuscript Nos. 14156, 14061 and Poona B.O.R.I. manuscript No. 825.

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nīlāñjanacayopamaḥ.[22] The concept of *nīlāmbuda* or *nīlāñjanacayopamaḥ* is of Tamilnad. In the Tolakappyam and Sangam literature Mayon the cowherd god has been described as having colour like blue lotus. The concept of this complexion has been imported from Tamil literature. In the *Rāmāyaṇa* the hair of Śūrpaṇakhā, the sister of Rāvaṇa has been described as having reddish brown colour *Sukeśam-tāmra-mūrdhajā* and having big eyes.[23] In Sanskrit literature these features have been ascribed to the rākṣasas or the non-*Āryan* tribes. Bhāsa in his *Madhyamavyāyoga* has described the hair, eyes and the complexion of Ghaṭotkaca. The colour of the hair of Ghaṭotkaca was also reddish[24] brown (*piṅgala*) or having yellowish colour (*Kanakakapilakeśaḥ*).[25]

Having discussed all the side-issues pertaining to the situation of Laṅkā, next point is to see the textual data regarding its location. The *Araṇyakāṇḍa* describes it as follows :

लङ्का नाम समुद्रस्य मध्ये मम महापुरी ।
सागरेण परिक्षिप्ता निविष्टा गिरिमूर्धनि ॥

Rāmāyaṇa, 3, 45, 25. Critical Edition.

also

मम पारे समुद्रस्य लङ्का नाम पुरी शुभा ।

Rāmāyaṇa, 3. 46. 10.

According to the above *ślokas*, Laṅkā was on the top of the hill surrounded by the sea which was hundred *yojanas* in width.[26] The *Sundarakāṇḍa* refers that it was on the southern sea (*dakṣinasya samudrasya tīre*).[27] At other places the author has used the words *lavaṇāmbhasaḥ* and *udadhi*.[28]

Besides *Rāmāyaṇa*, the *Sabhāparva* geographical data gives important indication about the location of Laṅkā. Here in the *dakṣiṇa pāṭha* of this *parva* the author describes that Ghatotkaca went to Laṅkā to collect tributes for the Rājasūya of Yudhiṣthira. Here Laṅkā has been described to the south of India across the *dakṣiṇa-samudra*.[29] In *Araṇyakaparva* Laṅkā has been described as

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22 Cf. Vallabha Vidyanagar Vitthalbhai Patel Mahavidyalaya manuscript dated 1848 A.D.

23 विशालाक्षं विरूपाक्षी सुकेशं ताम्रमूर्धजा । *Rāmāyaṇa*, 3, 16, 8. Critical edition.

24 सजलजलदगात्रः पद्मपत्रायताक्षो ।
मृगपतिगतिलीलो राक्षसः प्रोग्रदृष्टः ॥

Madhyamavyāyoga of Bhāsa, Chawkhamba Sanskrit series, Varanasi, 1960, Act. 1, 32.

25 *Ibid.*, Act. I, 4-5. It is interesting to compare the features of the Veddahs with this. Cf. Montagu Ashley, *An Introduction to Physical Anthropology*, Illinois, 1951, pp. 322-23.

26 *The Rāmāyaṇa of Vālmiki*, 4, 52, 20; 58, 24-25; 5, 1, 212; 6, 39, 19.

27 *Sundarakāṇḍa*, 63, 9. Critical Edition.

28 *Uttarakāṇḍa*, 3, 25-27.

29 गत्वा पारं समुद्रस्य दक्षिणं स घटोत्कचः । ददर्श लङ्कां राजेन्द्र नाकपृष्ठोपमां शुभाम् ॥

Sabhāparva, Dakṣinapāṭha, Gorakhpur Edition, p. 759.

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situated across the *mahodadhi* on Trikuṭaparvata[30] and Hanûmān had to cross four hundred *Yojanas* to reach there.

Another fact is that in Sanskrit literature, Siṁhala and Laṅkā have sepa rately been mentioned. A study of the history of Ceylon shows that Siṁhala was not the name of whole island of Ceylon, but its eastern portion only. Ceylonese traditions assert that the original name of the island was Laṅkā but due to the conquest of Vijayasimha of Bengal about 543 B.C., it came to be called as Siṁhala.[31] Ceylonese tradition about the submergence of a considerable portion of the island has been attested by the *Rāmāyaṇa*, *Mahābhārata* and the *Jātakas*. It is told that the main portion of Laṅkā was extended more three hundred miles towards the west from the western extremity of the present island [32] The portion of Ceylon which was occupied by Vijayasimha came to be called Siṁhala but not the whole island. Donald Obeysekere writes that ancient Ceylon was an extensive region. Its large portion was submerged after the death of Rāvaṇa which according to Ceylonese tradition, occured in 2387 B.C. Ceylonese called their country as Laṅka or Lankawa. Submergence later on became a feature of this island. About 500 B.C. during the reign of Pāṇḍuvāsa, some more regions were submerged. In the reign of Devanampriya Tissa c. 300 B.C., further submergence took place. It is believed that the present rocky island to the south-west of Ceylon, known as Great Basa or Rāvaṇa's fort was the actual site of the capital of Laṅkā, its brazen battlements still glean from the depth of ocean.[33] The Simhalese tradition and *Saṅkha Jātaka* agree that the ships used to get wrecked on the shores of Ceylon. Thus the eastern portion of Ceylon was called Siṁhala and the western portion particularly which got submerged was Laṅkā. The existence of this tradition is attested by the Sanskrit texts. Before the conquest of Ceylon by Vijayasimha whole island was called Laṅkā. It was inhabited by the savage tribes.[34] The *Mahāvaṁsa* remarks that Vijayasimha and his followers were captivated by the savages, later on he defeated them and established his kingdom.[35]

This identification of Laṅkā with Ceylon finds support from the geography of *Sūryasiddhanta*, wherein it is recorded that the meridian of Laṅkā was expressly recognised as passing over Kurukṣetra and Ujjain and goes upto Meru.[36]

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30 *Araṇyakaparva*, 262, 33; 266, 57.

31 De S C. *Historicity of Rāmāyaṇa and Indo-Aryan Society in India and Ceylon*, Delhi, 1976, p. 45.

32 *Ibid.*, pp. 51-52.

33 *Ibid.*, p. 53.

34 Welford, F. *Asiatic Researches*, Vol. X, p. 154.

35 Turnour, *Mahāvaṁsa*, Ch. 6, 8; Mookerji R. K., *Indian Shipping*, Cal. 1957, p. 31

36 Bhaskara, *Siddhāntaśiromaṇi*, I, 62; VII, 2; *Journal of American Oriental Society*, VI, 1890, p. 391.

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The island of Laṅkā may be placed 30 degrees along the equator.[37] In the geography of *Sūryasiddhānta* it has been described to the south of Bharatavarṣa.[38]

H. D. Sankalia's remark that many trees do not grow in the south, but the trees mentioned below do not grow in the region of Amarkaṇṭaka at all. These trees are : *tāla, tamāla, champā, tilaka, Sinduvāra, tiliśa, karavīra, Chiravilva, madhuka, vañjula, rañjaka, tilaka, kovidāra, kapja, kintala, nilaśoka.* The trees of *Janasthana* have also been described as *priyāla, paṇsa, plakṣa, tinduka, aśvattha, dhanva, aṅkola, chūrṇaka, paribhadraka, mucakunda, ketaka, uddālaka* and *syandan*[39].

Commenting on the theory of Sankalia, M. P. Cariappa, a forest officer remarks in the Times of India, October 22nd 1975, that he has identified about 165 trees and plants, 118 animals and birds and 257 places. A study of the *Rāmāyaṇa* shows that Vālmīki had a wonderful knowledge about the flora and fauna of South India. Vālmīki describes sandal wood forests in south, red-sanders, pterocarpus santalinus trees which are found in Andhra Pradesh only. He has given a beautiful description of coconut-plams and plams trees which grow in Ceylon only.

Further, the *Sabhāparva* records that when Ghatotkaca asked Vibhīṣaṇa to pay tributes to the Pāṇḍavas, he gave *pravāla, Kāñcana, Rajata, tāla* of fourteen varieties, *śaṅkha* and *Candana*.[40] None of the above article grow or produced in Amarakaṇṭaka mountain or in Madhya Pradesh.

In *Yuddhakāṇḍa* there is one more evidence which is worth considering here. According to the description, when Rāma could not construct bridge on the sea, he thought to dry it up by means of a burning arrow. The ocean as the story goes, got terrified and appeared in person before Rāma and requested him not to discharge the burning arrow on him (sea personified). Rāma then asked him ' to which direction this powerful arrow be discharged ? (अमोघोऽयं महाबाणः कस्मिन् देशे निपात्यताम्) Then the sea points out the direction where the arrow could be fired. The description is as follows :—

रामस्य वचनं श्रुत्वा तं च दृष्ट्वा महाशरम् ।
महोदधिर्महातेजा राघवं वाक्यमब्रवीत् ।।
उत्तरेणावकाशोऽस्ति कश्चित् पुण्यतरो मम ।
द्रुमकुल्य इति ख्यातो लोके ख्यातो यथा भवान् ।।
उग्रदर्शनकर्माणो बहवस्तत्र दस्यवः ।
आभीरप्रमुखाः पापा पिबन्ति सलिलं मम ।।

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37 Welford F., *op. cit.*, p. 146.

38 " Geography of Sūryasiddhānta ", *op. cit.*, XII, 39; *J.A.O.S., op. cit.*, p. 390.

39 *Rāmāyaṇa*, 3, 35, 11-13; 22-24; 73, 3-5; 4, 1, 77; 4, 1, 81; 5, 2, 9-11.

40 *Sabhāparva, Dakṣiṇapāṭha*, Gorakhpur Edition, p. 763.

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तस्य तद्वचनं श्रुत्वा सागरस्य महात्मनः ।
मुमोच तं शरं दीप्तं परं सागरदर्शनात् ॥
तेन तन्मरुकान्तारं पृथिव्यां किल विश्रुतम् ।
निपातितः शरो यत्र वज्राशनिसमप्रभः ॥

Yuddhakāṇḍa 22, 31-35.

The geographical implications of the above are worth noticing. Let us agree for the time being that Laṅkā of Rāvaṇa was at the summit of Amarkaṇṭaka mountain. A question arises, where were Drumakulya and Marukāntāra and where was the land of the wild Ābhīras ? According to the description, Drumakulya and Mahākāntāra were to the north of *dakṣiṇa samudra.* Supposing Laṅkā to be in Amarkaṇṭaka, to its north are Bihar and Uttar Pradesh states and finally the Himālayas. On no scratch of imagination Marukāntāra and the land of the wild Ābhīras can be located in Bihar or U.P. or in the Himālayas. The *Purāṇas* and the evidences of the Greek geographers are unanimous in locating *Ābhīradeśa.* It has been located in the region comprising Sindh, South-Western Rajasthan and Kachchha.[41] Marukāntāra has been identified with the desert of Thar-parkar. If Marukāntāra is Thar-parkar, where was this *dakṣiṇa samudra* where Rāma wanted to construct the bridge ? This cannot be a lake in Amarakaṇṭaka range, it was south Indian sea only and Ceylon was the island which was Laṅkā and none else. The actual portion of Ceylon which got submerged in the sea was actually to the south of Marukāntāra. In case, the main theme of the *Rāmāyaṇa* is analysed few questions may further be asked ? Abduction of Sītā was such a shocking event of *Rāmāyaṇa* which has shaken the sentiments of whole Indian nation from more than three thousand years and the nation has not yet forgotten it. If this event commands the sentiments of the nation even today, what could have been the situation when it would have actually happened and for such a thing if Laṅkā was in Amarkaṇṭaka range, what was the necessity of requesting the Vānara Sugrīva for help ? Rāma could have easily asked Kausala, Mithila and Dakṣiṇa Kausala to send their armies to save their dearest queen, and daughter as Amarakaṇṭaka was only few hundred miles away from Kausala and Mithilā. As a matter of fact it was Dakṣiṇa Kosala which was ruled by king Bhanumanta.[42] According to the tradition, Dakṣiṇa Kosala was maternal grandfathers kingdom of Rāma. From an analytical study it may be suggested that Kosala and Mithilā were very powerful kingdoms of

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41 Suryavanshi B., *The Ābhīras, their history and culture,* Baroda, 1962.

42 तथा कोसलराजानं भानुमन्तं सुसत्कृतम् ।
मगधाधिपतिं शूरं सर्वशास्त्रविशारदम् ।
प्राप्तिज्ञं परमोदारं सत्कृतं पुरुषर्षभम् ॥ *Bālakāṇḍa,* 13, 26, Gorakhpur.
This *śloka* has not been included in the Critical Edition, but it is found in all other editions.

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the *Aryans* at that time. If Laṅkā was contermnous with Mithilā, how the *raksha* could survive before the powerful rulers ?

Further a question arises here. Whether any archaeological evidence has been found at the Amarakaṇṭaka range or the area near about to prove the existence of Laṅkā ? Is there any fortified town discovered on the Amarakaṇṭaka range which can be ascribed to the relative period of *Rāmāyaṇa* ? Evidently no, the theory has not been based on sound evidences.

After considering all the arguments and the evidences cited above, it can be concluded that the data of the *Rāmāyaṇa* and *Mahābhārata* is very clear. Laṅkā cannot be located anywhere than Ceylon. In Ceylonese history the Veddahs have been regarded as the oldest occupants of the island who were very powerful in the pre-Buddha days. Traditions of Ceylon give us an idea about the remote period when the supreme ruler of the Veddahs was ruling at Anuradhpur. It was at that time Vijayasimha invaded upon the island. Likewise Kalavela was another powerful Veddah ruler.[43] It has been suggested that Rāvaṇa was perhaps a powerful Veddah ruler or an admixture of the Veddahs and other powerful civilized race. The Brahmanical tradition ascribes him to be a *Brāhmaṇa* or an offshoot of a *Brāhmaṇa*. Today there are many islands called by the name of Laṅkā or Laccadvīpa. They explain to the supremacy and prosperous days of Ceylon when her cultural influence was felt by the neighbouring islands. The disastrous war faught between Rāma and Rāvaṇa remained in the memory of the people for a longtime. The epigraphic records of Ceylon call their country as Laṅkā. The Veddahs use the word Siṁhala for the region occupied by Vyaysimha even today. Ceylon is full of reminiscences of the *Rāmāyaṇa* which unmistakably link scences and stories of Rāvaṇa and his days. According to Ceylonese, the descendents of Vibhīṣaṇa abandoned their capital and resided at Kalyanapura (Kelaniya) a village on the bank of the river of the same name on the outskirt of Columbo. At Kelaniya there is a temple of Vibhīṣaṇa, where he is worshipped as a god.[44] All over the central uplands of Ceylon, amids the gorgeous setting of thickly wooded hills and glorious valleys, there are numerous spots believed to have intimately association with the stories of Rāvaṇa and Sītā and her sojourn in Laṅkā. This may again strengthen the view that Ceylon was Laṅkā of Rāvaṇa.

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43 De S. C., *op. cit.*, p. 3.

44 Raghavan, M. D., *India in Ceylonese History, Society and Culture*, Asia Publishing House, Lucknow, 1964, p. 6.

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THE VRAJAVADHŪCARAṆARAJOMĀHĀTMYAṂ—A STUDY*

By

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This paper deals with the importance of the *caraṇarajas* of *Vrajavadhūs*. The study is based on an unpublished manuscript preserved in the collection of the Oriental Institute of the M. S. University of Baroda (Acc. No. 3706).

This is a small *stotra* containing only 30 verses in the *Anuṣṭubh* metre. In this *stotra* the interlocutors are Brahmā and Bhṛgu. Brahmā brings out the importance of *caraṇarajas* to Bhṛgu by quoting the dialogue between *Śrutis* and Bhagavān.

In this small *stotra* Brahmā has narrated that how he could not get the *caraṇarajas* even after performing austerities for sixty thousand years. The Vrajavadhūs are not an ordinary ladies but daughters of *Śrutis*. When *Śrutis* desired to "see" the attributeless Brahman, the Lord showed his abode and form in the form of *Vrajabhūmi* and pointed out that Lord Kṛṣṇa, who is nothing but Brahman itself. The description of Mathurā region including the mountain Govardhana, the river Kālindī, the Kadamba tree, Vṛndāvana and the graphic picture of Lord Kṛṣṇa is given here very briefly. Lord told them that they would be the Vrajavadhūs and He would be Lord Kṛṣṇa in Vṛndāvana, and at the *Rāsalīlā* they would have the realization of Brahman in the form of Lord Kṛṣṇa.

The concept of *caraṇarajas* has a parallel in Vallabhācārya's *Śuddhādvaita* philosophy, where gopika's are described as *gurus* of Vaiṣṇavas,[1]

i.e, कौण्डिन्यो गोपिकाः प्रोक्ता गुरवः साधनं च तत् ।
भात्रो भावनया सिद्धः साधनं नान्यदिष्यते ॥ सन्यासनिर्णय ॥ ८ ॥

The colophon of this *stotra* is as follows :

॥ इति श्री बृहन्नारदीये व्रजवधूचरणरजो माहात्म्यम् ॥
॥ इति श्री बृहद्वामनपुराणे व्रजवधूचरणरजो माहात्म्यं संपूर्णम् ॥

Thus there are two colophons. In the printed text of the "*Bṛhannāradīya-purāṇa*[2], the *stotra* is not found. In the *Vāmana-purāṇa*[3] also this *stotra* is missing. While the existance of *Bṛhadvāmana-purāṇa* is doubtful. About the *Bṛhadvāmana-purāṇa* R. C. Hazra observes that "A *Vāmana-upapurāṇa* is mentioned in some of the lists of *Upapurāṇas*, but there is not a single list which mentions the *Bṛhad-Vāmana-purāṇa*. Non of the comparatively early authors is found to draw upon or refer to this work. It is only in the *Laghu-bhāgavatāmṛta* that six verses have been ascribed to the "*Bṛhad-Vāmana-purāṇa*."[4] Gupta

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A. S, also observes[3] that "the real extent of the *Vāmana-purāṇa* is said to be of ten thousand *ślokas* (*daśasāhasrasaṁkhyakaṁ-Nāradīya purāṇaṁ*, I. 105.1). According to the *Nāradīya-purāṇa* it had also the *Uttarabhāga* called the *Bṛhad-vāmana-purāṇa* which consisted of the four *saṁhitas* viz. *Māheśvarī*, *Bhāgavatī*, *Gaurī* and *Gāṇeśvarī*, of one thousand *ślokas* each, (vide. *Nāradīya-purāṇa*, I.105.13-14).

But this *Uttarabhāga*, known as *Bṛhad-vāmana-purāṇa*, has not yet come to light, though quotations from the *Bṛhad-Vāmana* are found in some of the *Dharmaśāstra Nibandhas* (i.e. *Vīramitrodaya-pūjāprakāśa*) and *Ācāraratna-Deva-pūjā-prakaraṇa*) and also in some works on the *Kṛṣṇa-bhakti* (such as of Jīva-goswāmin and Rūpagoswāmin)". Thus the *Bṛhad-Vāmana-purāṇa* is not available at all.

The style of this *stotra* is very lucid and simple, without long compounds and hard-words. The dialogues and description of Mathura region is also very nice.

Thus this *stotra* is an important from the point of view of Kṛṣṇa worship in the context of the Vrajavadhūs. And from this it can be said that the *Bṛhad-Vāmana-purāṇa* is a *vaiṣnava purāṇa*.

Description of the manuscript :—Acc. No. is 3706, Subject—Māhātmya; Folios—3, Granthas—30, Script—Devanāgarī, Language—Sanskrit, Size—23.5 × 10.6 Cms., Sub.—Paper. Written in one handwriting, margins are marked with two lines on both sides, no margilania. There are some mistakes in the text, which I have tried to correct them, giving corrections and my suggestions in brackets. My efforts to procure another copy of this manuscript from other Institutions for the purposes of collation work could not bear fruits since this manuscript is not available elsewhere. This proves that this is a very rare manuscript.

The text of this *stotra* is as follows :—

: ॥ श्रीगोपीजनवल्लभाय नमः ॥ बृ [बृ] हद्वामनपुराणे ॥
उत्तरस्थाने खिले च भृग्वादीन्प्रति ब्रह्मणो वाक्यानि ॥
षष्टिवर्षसहस्राणि मया तप्तं तपः पुरा ॥
नन्दगोपव्रजस्त्रीणां पादरेणूपलब्धये ॥ १ ॥

तथापि न मया प्राप्तास्तासां वै पादरेणवः ॥
श्रुत्वैतद्ब्रह्मणो वाक्यं भृगुः प्राहाथ सादरम् ॥ २ ॥

वैष्णवानां पादरजो गृह्यते त्वद्विधैरपि ॥
सन्ति ते बहवो लोके वैष्णवा नारदादयः ॥ ३ ॥

तेषां विहाय गोपीनां पादरेणुस्त्वयाऽपि यत् ॥
गृह्यते संशयो मेऽत्र को हेतुस्तद्वद प्रभो ॥ ४ ॥

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ततो ब्रह्मा भृगुं प्राह चिन्तयित्वा पुरातनीम् ॥
कथां सर्वश्रुतीनां यद्रहस्यं परमाद्भुतम् ॥ ५ ॥

ब्रह्मोवाच—

न स्त्रियो वज [व्रज]सुन्दर्यः पुत्रताः [पुत्रिकाः or पुत्रकाः]
श्रुतयः (fol. 1b) किल ॥
नाहं शिवश्च शेषश्च श्रीश्च ताभिः समाकचित् ॥ ६ ॥

प्राकृते प्रलये प्राप्तेऽव्यक्ते व्यक्तं गते पुरा ॥
शब्दब्रह्मणि चिन्मात्रे कालमायातिगेऽक्षरे ॥ ७ ॥

ब्रह्मानन्दमयो लोको व्यापि वैकुण्ठसंज्ञकः ॥
निर्गुणो नाथ[°णोऽथ]स्वतन्त्रश्च वर्त्तते केवलेऽक्षरे ॥ ८ ॥

अक्षरं ब्रह्म परमं वेदानां स्थानमुत्तमम् ॥
तल्लोकवासी[सि]तत्रस्थैः श्रुतो देवैः परात्परः ॥ ९ ॥

चिरं स्तुत्वा ततस्तुष्टः परोक्षं प्राह तान् गिरान् ॥
नु[तु]ष्टोऽस्मि कृतयो [त्यं वरय मे], वरं यन्मनसीप्सितम् ॥ १० ॥

श्रुतय ऊचुः—

नारायणानि रूपाणि ज्ञातान्यस्माभिरच्युतम्[त] ॥
सगुणं ब्रह्मसर्वं हि वस्तुबुद्धिनीतच्युत ॥ ११ ॥
[सगुणं ब्रह्मसर्वं हि वस्तुबुद्धीनि च्यच्युत ॥ ११ ॥]

ब्रह्मेति पठ्यतेऽस्माभिर्यद्रूपं निगुणं [निर्गुण] परम् ॥
वाङ्मनोगो(fol. 2a)चरातीतं ततो न ज्ञायते नु तत ॥ १२ ॥

आनन्दमात्रमिति यत् वदन्ति हि पुराविदः ॥
तद्रूपं दर्शयास्माकं यदि देवो(यो) वरो हि नः ॥ १३ ॥

श्रुत्वैतद[द्द]र्शयामास स्वलोकं प्रकृतेः परम् ॥
केवलानुभवानन्दमात्रमक्षरमव्ययम् ॥ १४ ॥

यत्र वृ[वृं]दावनं नाम वनं का[म]मुर्धैर्दुमैः ॥
मनोरमनिकुञ्जाढ्यं सर्वर्तुसुखसंयुतम् ॥ १५ ॥

यत्र गोवर्द्धनो नाम मुनिर्झरदरीयुतः ॥
रत्नधातुमयः श्रीमान् सुपक्षिगणसंकुलः ॥ १६ ॥

यत्र निर्मल पानीया कालिन्दी सरितां वरा ॥
रत्नबद्धोभयतटी हंसपद्मादिस(सं)कुलाः ॥ १७ ॥

नानारसरसोन्मत्त[त्तं] यत्त[त्र] गोपीकदम्बकः[कम्] ॥
तत्कदम्बकमध्यस्थः किशोराकृतिरच्युतः ॥ १८ ॥

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दर्शयित्वेति च प्रहं प्राह] (fol. 2b) ब्रूत किं करवाणि वः ॥
दृष्टो मदीयो लोकोऽयं यतो नास्ति परावरम् ॥ १९ ॥

श्रुतय ऊचुः —

कन्दर्पकोटिलावण्योऽस्थिराण्यासन्मना[नां]सि नः ॥
कामिनीभावमासाद्य स्मरक्षुब्धान्यसंशयम् ॥ २० ॥
यथात्वल्लोकवासिन्यः कामतत्वेन गोपीकाः ॥
भजंती[ति] रमणं मत्वा चिकीर्षा जनितास्तथा [जनिता तथा] ॥ २१ ॥

श्रीभगवानोवाच — [श्री भगवान उवाच]

दुर्लभो दुर्घटश्चैव युष्माकं सुमनोरथः ॥
मयानुमोदितः सम्यक सभ्यो भवितुमर्हति ॥ २२ ॥
आगामिनि विरंचौ तु जाते सृष्ट्यर्थमुद्यते ॥
कल्प[ल्पं] सारस्वतं प्राप्य व्रजे गोप्यो भविष्यथः[थ] ॥ २३ ॥
पृथिव्यां भारते क्षेत्रे माथुरे मम मण्डले ॥
वृन्दावने भविष्यामि प्रेयान् गोरासमण्डले ॥ २४ ॥
जारधर्मेण (fol. 3a) सुस्नेहं सुदृढं सर्वतोधिकम् ॥
मयि संप्राप्य सर्वास्ताः कृतकृत्या भविष्यथ ॥ २५ ॥

ब्रह्मोवाच —

श्रुत्वैतच्चिन्तयन्त्यस्ता रूपं भगवतश्चिरम् ॥
उक्तकालं समासाद्य गोप्यो भूत्वा हरिं गता[ताः] ॥ २६ ॥
स्त्रियो वा पुरुषो वाऽपि तद्भावेनैव केशवम् ॥
हृदि कृत्वा गतिर्यांते [गतिं यान्ति] श्रुतीना नात्र संशयः ॥ २७ ॥
तासां पादरजस्त्वेव नित्यं वृन्दावने भुवि ॥
तत्प्राप्य तत्कामनया यान्त्यहो गोपिकागतिम् ॥ २८ ॥
नन्दगोपव्रजस्त्रीणामन्तः पादरजो मया ॥
वाञ्छितं पुत्रकाः सम्यक् तायत्[तावत्यः] श्रुतयो मताः ॥ २९ ॥
श्रुत्वैव ह[ऋ]षयो वाक्यं ब्रह्मणः परमेष्टि[ष्ठि]नः ॥
(fol. 3b) सर्वात्मना प्रयत्नास्ते [प्रयाता ते] श्रीगोपीजनवल्लभे ॥ ३० ॥

॥ इति श्रीवृ[बृ]हद्वारदीये व्रजवधूचरणरजो माहात्म्यम् ॥

इति श्री वृ[बृ]हद्वामनपुराणे व्रजवधूचरणरजो माहात्म्यं संपूर्णम् ॥

॥ मंगलमस्तु लेखकपाठकयोः ॥

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A COPPER-PLATE GRANT OF DHRUVASENA BALADITYA FROM DANA, TALUKA KAPADVANJ, DIST. KHEDA

By

R. N. Mehta & K. N. Momin, Baroda

Introduction :

A discovery of copper-plates were announced in Local news papers. A perusal of this information indicated that the copperplates were discovered from a field in village Dana. They were treated with some acid in an effort to clean them. They were then deposited with the Mamalatdar of Kapadvanj. The Director of Archaeology, Gujarat State kindly handed them over to the Department of Archaeology, M. S. University of Baroda, Vadodara.

Plates :

The plates were of beaten copper-sheets. Its sides were rather up raised. They are 34.5 × 26.6 cms. and .2 cms. in thickness. The sides were raised to . 5 cms. There corners were rounded.

On one side of it two holes were perforated. They were at a distance of 8.5 cms. and 9.8 cms. from the ends. Their diameter was 1.6 cm. The hole was chiselled from the written surface.

These copperplates (Figs. 1 & 2) had a seal (Fig. 3) on copper wire that held the plates together. The seal had the sitting ball and a legend Shri Bhattaka in the Brāhmī-script.

The plates were treated in parts with some strong acid, but were in much rusted condition in other parts. They were cleaned in the Laboratory of the department before they could be deciphered.

Orthography :

The plates are very well chiselled so that the letters are clear. The letters are usually 1 × .5 cms. in size. The chisel marks for engraving the letters are .3 cms. broad. The ligatures are about 1.6 cms. long.

Script :

The letters are bold with a serif on the top of most of them. They are well-written but the mistakes in chiselling are also noticed, in certain cases in line 5 the letter *Snar* and *Nva*, in line 15 letter *Pa* are not properly carved. Often *Va*, *cha*. in plate second, line 18 the letter *Bhi* is also not properly carved. Besides such irregularities, sometimes over carving is noticed. In plate two, line 12 instead of *ve*, *me* is carved.

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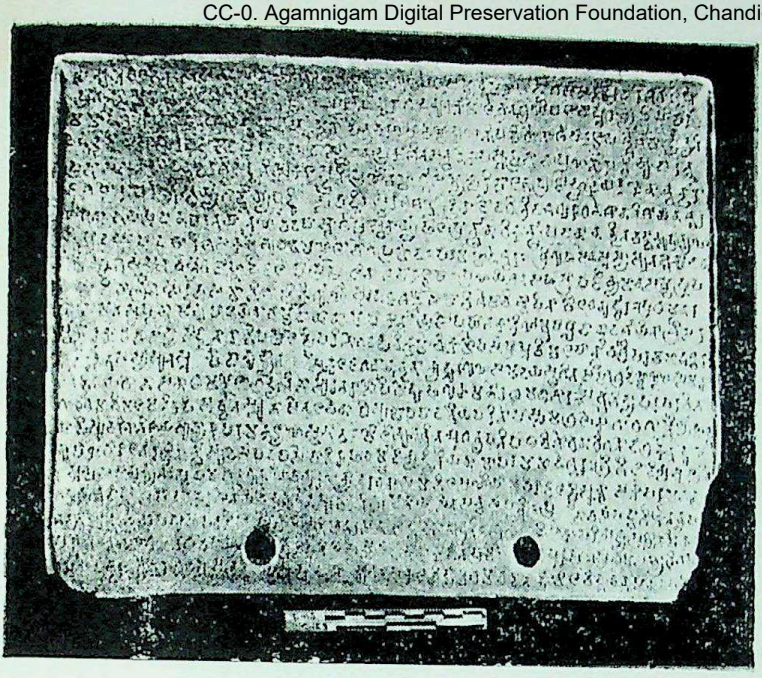

Fig. 1
Copper Plate inscription from Dana: Pl. I

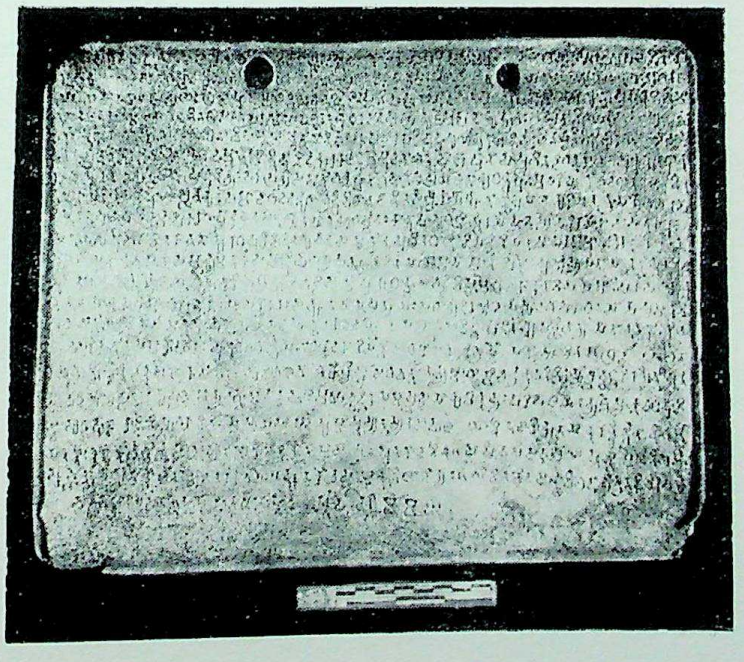

Fig. 2
Copper Plate inscription from Dana : Pl. II

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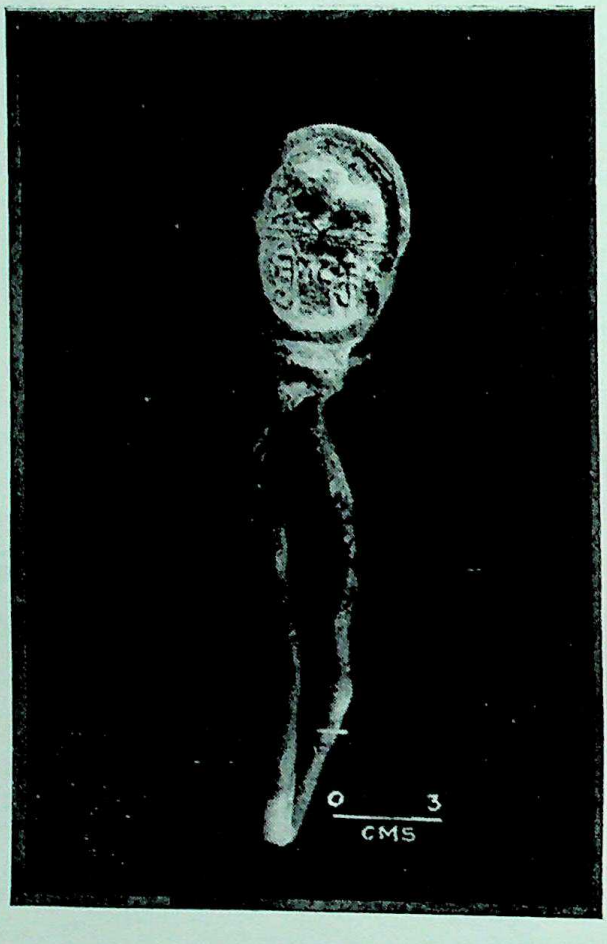

Fig. 3
Seal of the Copper Plates

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Ligatures :

The ligatures present some characteristics. *Kr* is written with the *r* bent to the left from the middle of the letter. Similarly *Bra* is also written. The other ligatures show good command of the writer of this plate.

Language :

The language is Sanskrit. It is similar to that of the other plates of the ruler. There seem to be a ready form of the draft in which the other details are filled up. Some changes here and there are also noticed. Instead of *Na*, *na* is sometimes used. Instead of *Ksa* simple *Sa* is used. *Dharma* is written as *Dharamma*, or *Dhamra* (II.15). The language therefore, indicates the hand of a clerk rather than that of a scholar.

Contents :

The copperplates describe the Maitraka dynasty from Bhatarka, (P. I.3; Guhaseno, P. I.8) Dharasena, (P. I.13) Dharmaditya Siladitya (P. I.17), Kharagraha (P. I.22), Dharasena (P. II.4), Bhaladitya Dhurvasena (P. II.10). It is a donation of *Deyaraka* Grama in the *Mahisaka Pathaka* of *Khetakahara Visaya*, to Brāhmaṇa Bhattiswami Putra Brāhmaṇa Bhatti Viṣṇu, who belonged to Ānartapura.

Date :

The donation was made in Saṁvat 314 = (314 + 320) = 634 A.D. on the 10th day of the dark half of Mārgaśīrṣa. The Maitrakas used Gupta Saṁvat that is noted in the inscription.

Dutaka and Writer :

The *dutaka* is Sāmanta Siladitya and the Writer is the Sandhivigrahādhikṛta Divirapati Skanda Bhatta.

Identifications :

Geographical : The copperplate mentions *Khetakahara visya*, *Mahisaka Pathaka*, *Deyaraka Grama* and *Ānartapura*. The *Khetakahara* is the area of Kheda in Central Gujarat. *Mahisaka* is the village Mahisa in the Nadiad taluka on the border of Kapadvanja Taluka. *Deyaraka* seem to be *Daiyapa* a small village of the Kapadvanja Taluka. It is near Dana the find spot of the copper plate.

Ānartapura is Vadnagara of north Gujarat. Ānartapura or Vadnagar is a place of Brahmins who came to be known as Nagaras at a later stage.

The place of issue is Valabhi, that is present Vala in the Bhavanagara district and is a taluka head quarter. The donor is the femous Maitraka ruler who seem to be the son-in-law of Harsavardhana. He is a well-known donor whose twenty plates are already known.

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The *Sandhivigrahaka* is Skandabhatta. The copper plates of Dhruvasena dated 310 Āświna 5 notes the *Sandhivigrahaka* Divirapati Vasabhatti. He seems to be identical with Vatrabhatti of the Gorasa copperplate of the same ruler dated in saṁvat 313 Śrāvaṇa Suda 14. But the copperplates of Saṁvat 320 Āṣāḍha 320 introduces the *Sandhivigrahaka* Sakandu Bhatta the son of Catrabhatti. Interestingly the close similarity of *Ca* and *Va* seem to be the reason of the different readings by the scholars who edited the grants and hence it is reasonable to identify, Vatra or Catrabhatti as the same individual whose son Skandabhatta is the Divirapati. Skandabhatta, the Divirapati is the *lekhaka* of the present grant. It therefore suggests that Chatrabhatti, died in saṁvat 313 and his son Skandabhatta became *Sandhivigrahaka* in Saṁvat 314. Here after he continued to be the *Sandhivigrahaka* during the time of the persent ruler as well as his successor Dharasena atleast upto Saṁvat 330 i.e. for a period of 16 years. He seem to have died before Saṁvat 334 because his son becomes *Sandhivigrahaka* by this date.

The *dūtaka* of this copperplate is Sāmanta Siladitya. He is held the position of *dūtaka* in Saṁvat 310, 312, 313 but he was not alive in Saṁvat 320 as the *dūtaka* is the prince Kharagraha. In the present grant he is recorded as *dūtaka* so the period of his life was more than so far recorded.

PLATE I

१ ॐ स्वस्ति वलभितः प्रसभ प्रणताभित्राणां मैत्रकाणाम तुलबल संस्पर्द्ध मण्डलाभोग संसकृनप्रहार शर्तलब्ध

२ प्रतापात्प्रतापोपनतदानमानाज्ञितिनु रागादनुरक्तमौलभृत श्रेणी बलवाप्तराज्य श्रीयः पर

३ म माहेश्वर श्री भ [टार्क्का] दव्यच्छिन्नराज चड्शन्मातापितृ चरणारविन्द प्रणति प्रविधौताशेष कल्मष श्शैशवात्प्रभृति

४ खड्ग द्वितीयबाहुरेवसमद पर गजधरा स्पगेटन प्रकाशित सत्वनिकषस्तत्पूभाव प्रणताशति चूडारत्न

५ प्रभा संसकृत पादनख रश्मि सङहतिस्स कल स्मृ प्रणितमार्गसम्यक्षरि पालन प्रजा हृदय रञ्जनावर्त्यरा

६ ज शब्दो रुप शन्ति स्थैर्य्य गाम्भिर्य बुद्धि संपद्भिः स्मरशशाङ्कदि राजो दधित्रियशगुरु धनेशानति शयान रशर

७ ण गता भय प्रदान परतदा तृणवद पास्ता शेष स्वकार्य कल प्रार्थनाधिकार्त्थ प्रदानानदितव/विद्वत्सुहृत्प्रण

८ दि हृद्यः पादयारीव सकलभूवन मण्डलाभोग प्रमोदः परम माहेश्वरः श्री गुहसेन स्तस्य सुतस्तपाध्न

९ ख मयुख संतान वि सृत जाह्नवी जलौघ प्पा/क्षा लिता शेषा/ष कल्मशः । प्रणदिशतसहस्रोप जीद्भमान सम्पद्रुप

१० लो भा दिवाश्रितस्सरभसमाभिमाभि कैर्गुणैत्सहजशक्ति शिक्षा विज्ञेषं विस्मापिता खिलधनुर्धरः प्रथम (म) नु र

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११ पतिसमति सृष्टानामनु पालयिता धर्म्मादायानाम पाकर्ता प्रजोपद्यानकारीणामु प्र प्रवाना दर्शदिता श्रीसर

१२ स्वत्योरेकाधिपासस्य सहताशति पक्ष लक्ष्मी परिभोगदक्ष विक्रमो विक्रमोपसंपा प्र विमल पार्थिव श्री परममाहेश्वर

१३ श्री धरसेनस्तस्य सूतस्तत्पादानुध्यात सकलगदानन्दनाल्यद्भुत [।] गुणसमुदयस्य गित समग्र-दिङ्मण्डलसमर

१४ शत विजयाशोभासनाथ मण्डलाग्रधृतिभासुरतराण्स पीठो द्युढ गुरु मनोरथ महाभारः सर्व्वाविद्यापर (वर) विभा

१५ गाधिगम विमल मतिरपि सर्वतस्सुला सितलवेना पि सु खोपपादनीय परिनोप स्समग्र लोकाभाध-गाम्भीर्ये हृदय

१६ योपि सुचरीताति शयसुव्यक्त परम कल्याण स्वभावः खिलिभूतकित युग नृपति पथ वि शोधना धिगतोदग्रकिर्तिद्धर्म्मा

१७ नु परोधोयजलतरिकृतार्थ सुखसंपदु प्रसेवानिरुद्धधर्म्मादित्य द्वितीयनामा परम माहेश्वर श्री शिलादित्यस्तस्यानु

१८ जस्तत्पादानुध्यातः स्वदमुपेन्द्र गुरुणेव गुरुणाल्या दरवता समभिलजणीया मपि राजलक्ष्मी स्कन्धासक्तं परमभद्र (इ)

१९ वधुर्य्यस्तदाज्ञा समद नैकर सतर्ये वो द्व हनद सुस्थरति भ्यामनादासित सत्वसंपत्तिः प्रभाव संपदशी (कृत नृपकति)

२० शत शिरो (र)त्नच्छादोपगुढ पादपील्दो (पि) परावज्ञाभिम नरसानालिङ्गितमनोवृत्तिः प्रणतिमेका परिब्दज्य प्रख्यात पौरु(षा)

२१ स्त्रकौशलातिज्ञायगण तीथ विपक्षक्षिति पति लक्ष्मी स्वयं ग्रह प्रकाशित प्रवीर पुरुषः प्रथम संख्याधिगमः

२२ परम माहेश्वर श्री स्वरग्रहस्तस्य तनयस्तत्पादानुध्यातः सकल विद्या धिगम विहित निखिलविद्व-जनमनः परि.

PLATE II

१ (तोषातिशयः सत्वताम्पत्या गौदार्य्येण च)— विगतानु सन्धान शमहितारा तिपक्षमनोरथाक्ष-भङ्गस्सभ्यगुपलक्षित नेक

२ (शास्त्रफलालोक) चरितगह्वराविभागोपि परमभद्र प्रकृतिम प्रस(द) विनय यशोभिविभूषणः समरशत ज

३ (द) पताका हरण प्रत्यलोदग्र बाहुदण्ड विश्वान्सित निश्रिल प्रतिपक्षदर्पोदयः स्वधनु प्रभाव परिभृता स्त्रकौशलाभिमा

४ (ब) (स) कल नृपति मण्डलाभिनन्दित शासना परमाहेश्वरः श्री धरसेन स्तस्यानुजः स्तत्पादानु-ध्यातः सच्चरितातिशादित सफलपूर्व्ववर

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५ पतिरतिदुःसाधनमपि प्रसाधियिता विषयाणां मूर्तिमानिव पुरुषकार परिवृद्धगुणानुराग निर्भरचित्त-
वृतिभिर्म्मानुरिव स्वयमभ्युप

६ पन्नः प्रकृतिभिरधिगत कलाकलाप म्कान्ति मान्निवृत्ति हेतु रकलङ्कम्कुमुदनाथः प्राज्य प्रताप स्थगित
पिगन्तरालःप्रध्वनि-ध्वान्त

७ रा (शि) स्ततोदितरसविता प्रकृतिभ्यः परं प्रत्ययमर्थवन्त मतिबहुतिथ प्रयोजनानुबन्धमगमपरि-
पूर्णधिद्वानः सन्धिविग्र

८ हसमासनिश्चयनिपुणः स्थ (।) रे नुरुपमादेशदृद्गुण वृद्धि विधानजनित संस्कारस्साधूनाराज्य-
सालातुरीयतन्तयोरुभयोरपि

९ (निष्णा)तः प्रकृष्टविक्रमोपिकरुणामृदुहृदयः श्रुतवानस्वगब्वितः कान्तपि प्रसभिस्थिरसौहृध्योपि
निरसितदोसवतामुदय

१० स समयसंभृपजनित जनतःनुराग परिपिदित भुवनसमर्थत प्रथित बालादित्य द्वितीयनामा परममा-
हेश्वरः श्री ध्रुवसेन

११ (कु) शली सर्व्वानेवयथा सब्बध्यमानकां समाज्ञापयत्यस्तुव स्संविहितं यथा मयामात पित्रोः
पुण्याप्यायनायानर्त्तपुरनिव

१२ ... मरसगोत्रबृह य ब्रह्मचारिणे ब्राह्मण भट्टिस्वामि पुत्र ब्राह्मण भट्टि विष्णमे/व स्वेटकाहार विषये
माहिषक पथकान्त

१३ पाति) दयारक ग्रामः सोद्रङ्ग सोपरिकरः सभूत प्रत्ययः सधान्य हिरण्य देवस्स दशापराधः
सोत्पद्यमानवि

१४ (ष्टि) कः सर्व्वराजकीयनाम हस्त प्रक्षेपणीयः पूर्व्वदत्त देवब्राह्मणादेय ब्राह्मण विरुदतिरहिते-
भूमिच्छिद्रन्यायेनाचन्द्रार्कार्न्नेव

१५ ति सरित्पर्व्वतसमकालीनः पुत्रपौत्रन्वयभोग्य उदकाति सर्गेण धर्म दायोनि सृष्टीयतो न्योचितया
ब्रह्मदेय बृह

१६ कृषतः कर्षयतः पदिशतोवान कैश्चिद्वासे वेवर्तितव्यमात्राभि भद्रनृपति भिरस्य स्मद्वंशैरन्यैरन्यैर्व्वा अनि

१७ त्य नै श्वर्य्यार्थ्य स्थिरमनुष्य सामान्य च भूमिदान फलमवगच्छद्भिरयमस्मदायोनुमन्तव्यः परिपाल-
दितव्यश्चेत्युकच बहुभि

१८ र्वसुधाभूद्भराजभिस्सगरादिभि दत्तयस्वयदा भूमिस्तस्य तस्य तदाफलदानी दारिद्रमयान्नरेन्द्रैध-
नानिधर्म्मा

१९ यतनीकृतानि निर्भुक्तमाल्य प्रतिभानितानि को नाम साधुः पुनराद्दीत ॥ षष्टिवर्ष सहस्राणि
स्वर्गेमोदति भूमिदः

२० आच्छेत्ता चानुमन्ता च तान्देवं नरके वसेत् । दूतकोत्र सामन्त शिलादित्यः ॥ लिखितमिद
सन्दिविग्रहाधिकृतदी वीरपति

२१ स्कन्दभट्टेण सं ३०० १० ४ मार्गशिर व १० सहस्तोमय ॥॥

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HANUMAN TEMPLE AT PAÑCHAKHOBALĀ, DISTRICT PANCHMAHALS (GUJARAT)

By

B. L. NAGARCH, Baroda

Pañchakhobalā is located near village Desar which is well known for its Śiva temple. Desar is twenty kilometers from Champaner and is approached from Champaner via Dhankunna village on Champaner Udaipur road and Bhamariya. There is metalled road upto Bhamariya. The road beyond it is *Kachchha*. Desar is approached by Bus from Champaner during the fair weather. The temple of Hanumān is located approximately one kilometer East of Śiva temple at Desar.

The Hanumān temple is originally a Śiva temple. It consists of plan of a sanctum, an *antarāla* and a *sabhāmaṇḍapa* with three *arddhamaṇḍapa*s, one each on either side and one in front. The sanctum measures internally 2.75 mts. × 2.45 mts. The *antarāla* measures internally 1.50 mts. × 2.25 mts. The *sabhāmaṇḍapa* measures 4.00 mts. × 4.00 mts. Each of the *arddhamaṇḍapa*s measures 2.85 mts. × 1.70 mts. The temple is built of ashlar purple sandstone masonry and is very much weather worn. It faces East.

In elevation the temple shows from bottom upwards buried *bhiṭṭa*s, *Jāḍyamba* decorated with lotus petals, *Karṇikā*, *grāsapaṭṭikā*, *rājasena* decorated with diamond designs and seated deities, *vedikā* embellished with standing deities and *apsarsa*s on projections and *vyāla*s and ascetics in the recesses, *Kakṣasana* decorated with leaf designs surmounted by a row of geese, dwarf pillars with capitals, lintels and *chādya* (PL–I). The roofs of the sanctum, *antarāla*, *sabhāmaṇḍapa* and *arddhamaṇḍapa*s have collapsed and their ruins can be seen scattered around. Each of the three *arddhamaṇḍapa*s is approached by a flight of steps. The temple is in a state of utter neglect and two thick trees have grown up inside the *Sabhāmaṇḍapa*.

The sanctum enshrines a *Śivaliṅga*. The interior of the walls of the sanctum is plain except a niche in the rear wall which is now lying vacant. The sanctum door-way is embellished with three *Śākhā*s. The first *Śākhā* is decorated with stencilled foliage designs. The second *Śākhā* or the *rūpa-stambha* is embellished with a band of geese in the centre and with a *ghaṭa-pallava* at the top. The third *Śākhā* is plain. The lower portion of the door-way shows Gaṅgā standing in *tribhaṅga* on the right and Yamunā standing in *tribhaṅga* on the left. On one side of both the two-armed river Goddesses is carved a *Śaiva dvārapāla*, that on the right of Gaṅgā holding *triśūla* and *sarpa* and that on the left of Yamunā carrying *ḍamaru* and *khaṭvāṅga*.

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The pillars of the *Sabhāmaṇḍapa* are decorated from bottom upwards with (1) *ghaṭapallava*, (2) leaf designs, (3) a median band of diamonds, (4) another band embellished with *Kīrttimukhas*, deer etc. The architraves of the ceilings of the *Sabhāmaṇḍapa* and *arddhamaṇḍapas* are decorated from bottom upwards with (1) stencilled foliage, (2) ascetics, acrobats performing *śīrśāsana*, trees, seated bulls, reading disciples, war-scenes, seated deities etc.

The door-sill of the sanctum door-way is carved with a *mandāraka* in the centre flanked on either side by a *Kīrttimukha*. On either side of the door-sill is shown a niche containing an image of a deity seated in *lalitāsana*, that on the right being Gaṇeśa and that on the left being Kubera.

Among the ruins lying around the temple, the following deserve mention:

1. A number of fragmentary pillars.
2. A lintel carved with a *Kīrṭṭimukha* in the centre.
3. A marching elephant.
4. A four-armed male deity standing in *tribhaṅga* in a niche flanked on either side by a male attendant.
5. A niche containing an image of four armed Pārvaṭī seated in *lalitāsana* and carrying *varada* cum *akṣamālā*, *triśūla*, *sarpa* and *ghaṭa*. The niche is flanked on either side by a female *caurī*-bearer.
6. Capitals of pillars.
7. A bearded four-armed male deity seated in *padamāsana* and holding a staff in his lower right hand. The other attributes held by him are indistinct.
8. Three stone slabs each carved with a male warrior riding a horse.
9. Stone lintel carved with a *Kīrttimukha* in the centre and with a lotus on the other face.
10. A niche containing an image of four-armed dancing *Devī* and flanked on either side by a standing female attendant.
11. A Jaina Tīrthaṅkara seated in *padmāsana* in *dhyānamudrā* in a niche decorated with a *makaratoraṇa*.
12. A stone slab carved with four flying *vidyādharīs* each holding a garland, two on each face.
13. A niche decorated with a *makaratoraṇa* and containing an image of a Jaina Tīrthaṅkara seated in *padmāsana* in *dhyānamudrā*. On the left of the niche is shown a devotee in *añjalimudrā*.
14. Four-armed Māheśvarī seated in *padmāsana* on a bull and carrying *varada* cum—*akṣamālā* in her only surviving lower right hand. She wears *Jaṭāmukuṭa*, *Kuṇḍalas*, *vaikakṣaka*, *hāra*, *keyūras*, *valayas* and *nupuras*. Her *śārī* is fastened by a *mekhalā* with loops and tassels.

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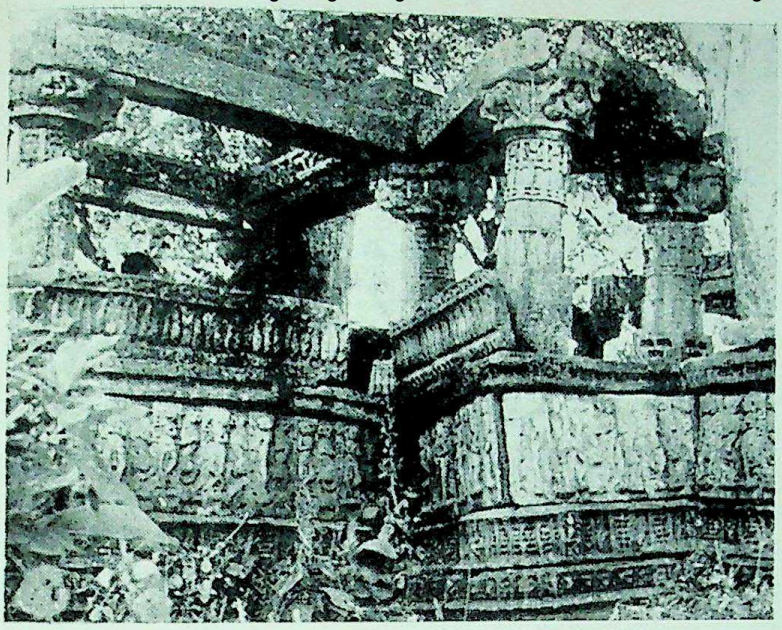

Fig. 1
Hanumān temple—General view

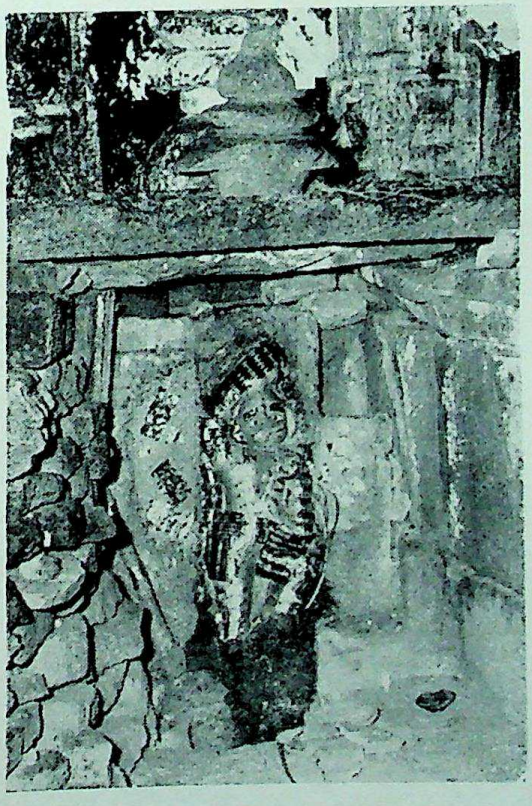

Fig. 2
Hanumān temple, image of Hanūmān

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15. A stone lintel carved with a *kīrttimukha* in the centre.

Besides, a number of architectural and sculptural components are lying inside the *sabhāmaṇḍapa*. The following are noteworthy :—

1. A ceiling slab carved with two lotuses.
2. A marching elephant.
3. Two elephants.

On the North-East corner inside the *Sabhāmaṇḍapa* is *enshrined* a modern image of Hanumān which is in active worship—(PL–II). As Hanumān is presently worshipped in this temple, it is known as Hanumān temple.

The *Jaṅghā* (Wall portion) of the sanctum is carved with a single band of sculptures of which the following alone are in their original position :—

1. A niche on the southern wall containing an image of four-armed *sarasvatī* playing on *Vīṇā*.
2. A bearded ascetic in *añjalimudrā*.
3. Four-armed Indra standing in *tribhaṅga* and carrying *aṅkuśa* in his upper right hand.

The temple is datable to C. 11th century A.D. on the basis of architectural and sculptural styles. It is an important monument of the Solanki style of temple architecture of Gujarat.[1]

1 The author is thankful to the Director General, Archaeological Survey of India, New Delhi for the photographs, the copy right of which rests with the Archaeological Survey of India.

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Dhaki, Madhusudan : Bhadrāryācārya ane Dattilācārya (Gujarati)

Patel, J. S. : Vādībhasimhasūri (Gujarati)

Purohita, Labhashankar : Dhvanisvarūpa (Gujarati)

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REVIEWS

Vedic Mythological Tracts, (Select Writings) by, R. N. DANDEKAR, (ed. by T. G. Mainkar) published by Ajanta Publications, Delhi, 1979; pp. iii + 383; Price Full Cloth Rs. 80/-, $ 15; Students Edition Rs. 45/-.

On 17th March, 1979 Dr. R. N. Dandekar completed his seventy years and on the occasion of his 71st birthday this volume under review was presented to him and it delights one in welcoming it.

Dr. Dandekar's writings have appeared in book-form as well as in the form of articles in several Journals, felicitation volumes etc. from time to time. And in the words of Dr. T. G. Mainkar and Shri S. Balwant " it would be very useful, if some select ones of these papers were collected and made available to students of Indology in handy volumes. These papers are valuable because of their variety, comprehensiveness and authoritative pronouncements ". The present volume contains papers relating to " Vedic Mythology " as detailed below :—

(1) New Light on Vedic God Savitṛ (pp. 1-27).
(2) Asura Varuṇa (pp. 28-67).
(3) Viṣṇu in the Veda (pp. 68-90).
(4) Pūṣan, the Pastoral God of the Veda (pp. 91-117).
(5) Yama in the Veda (pp. 118-140).
(6) Vṛtrahā Indra (pp. 141-198).
(7) Rudra in the Veda (pp. 199-277).
(8) Some Aspects of Agni-Mythology in the Veda (pp. 278-311).
(9) A Vedic God and a Vedic Seer :
Vedic God : Varuṇa (pp. 312-331).
(10) A Vedic God and a Vedic Seer :
Vedic Seer : Vasiṣṭha (pp. 332-350).
(11) Appendix : Indo-Europeanism and Vedic Mythology (pp. 351-365).

The " Appendix..... " is followed by a list of abbreviations (pp. 366-369) and an index (pp. 371-383).

Regarding the publication of these papers written " in the course of the last nearly forty-years " Dr. Dandekar himself observes that " they are reproduced her (*i.e.* in this volume under review) without much revision in the chronological order of their first publication " and he continues to state that he " may have modified " his " views on some minor points ", but his " main theses " remain " substantially unchanged ".

En passant it may be mentioned that at the end of each paper there is a mention of the place and the year of its publication earlier to its being collected in this " Volume ".

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Dr. V. Raghavan may be quoted here, as his following remark tends to bring out the importance and utility of such volumes from a different point of view : " the collection of the papers of scholars, scattered in various journals and publications, some of which may not be available or accessible, is a necessity these days, when it is common to see the young scholars embarking on their study or writing without a knowledge of what has already been written on the concerned subject ". (Introduction, *Aśvinā in the Ṛgveda and Other Indological Essays* by G. C. Jhala, p. xix).

From the point of that such volumes would be useful to the younger readers and researchers; a select bibliography to such volumes, it is felt, would tend to add to the practical utility and facility.

We offer our hearty congratulations to Dr. R. N. Dandekar for this volume and look forward for many more such volumes as well as new works from his pen.

Dr. T. G. Mainkar and the publishers also deserve our hearty congratulations for bringing out this volume and we look forward to have many more such publications.

S. G. KANTAWALA

The Śrīvacanabhūṣaṇa of Śrī Piḷḷai Lokācārya edited (in Roman script) with English translation by Dr. Robert C. Lester (University of Colorado, U.S.), published by the Kuppuswami Sastri Research Institute, Mylapore, Madras-600004, First edition 1979; Pages xii, 124; Price : Rs. 15/- (Library end. Rs. 18/-).

LOKĀCĀRYĀYA GURAVE KṚṢṆAPĀDASYA SŪNAVE /
SAṀSĀRABHOGISANDAṢṬA-JĪVAJĪVĀTAVE NAMAḤ //

(Dhyānaśloka on Piḷḷai Lokācārya by Iyuṇṇi Padmanābhācārya).

Śrī Piḷḷai Lokācārya, one of the important *Śrīvaiṣṇava Ācārya*s of the post-Rāmānuja period, has contributed several *Śrivaiṣṇava* texts (*Maṇipravāla Rahasya Granthas*) which are collectively known as *Aṣṭādaśa Rahasyas*. He has ably expounded the significance of *Aṣṭākṣara, Dvayamantra* and *Caramaśloka* (the three *Rahasyas*), and dealt with in detail the nature of God, soul and matter, the concept of *Mokṣa* and the importance of the works of Āḻvārs in his works. The relationship between the Supreme Being and *Jīvātman* is also explained by him at many a relevant context in his works. Among these works, the *Śrīvacanabhūṣaṇa* stands out as a uniqe specimen, for it gives in a nutshell, the salient principles of Śrīvaiṣṇavism.

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According to three different traditions, the work has been classified under nine chapters, six chapters and four chapters. They are, as follows :

I. 1. greatness of the intercessor (Aphorisms 1-22), 2. greatness of *Sādhana* or means (23-79), 3. duties of an individual who has resorted to Lord's Lotus feet for succour (80-307), 4. the *adhikāri*'s (*prapanna*'s) dependence on an eminent *ācārya* (308-365), 5. the Supreme Lord's spontaneous grace (366-406), and 6. the role and nature of preceptor (as instructor and means to *mokṣa*) (407-463). One of the *Dhyānaślokas* on the author represents the sixfold classification of the contents of the work in the following lines :

Puruṣakāra vaibhavañca Sādhanasya gauravam,
Tad-adhikārikṛtyamasya Sadgurūpasevanam /
Haridayāmahetukīm Gurorupayatāñca yo
Vacanabhūṣaṇe'vadaj Jagadgurum tamāśraye //

II. The ninefold classification is, 1. *Puruṣakāra-upāyavaibhavas* (1-22), 2. *Upāya* (23-114), 3. *Upāyāntaradoṣa* (115-141), 4. *Siddhopāyaniṣṭhavaibhava* 142-242), 5. *Prapannadinacaryā* (243-307), 6. *Sadācāryalakṣaṇa* (308-320), 7. *Sacciṣyalakṣaṇa* (321-365), 8. *Bhagavannirhetukakṛpā* (366-406), and 9. *Caramaprāpyaprāpaka* (407-463).

III. The fourfold classification of chapters is made as chapter I (1-114), chapter II (115-243), chapter III (244-380) and chapter IV (381-463).

Dr. R. C. Lesters clear-cut and exquisite translations of the following aphorisms are noteworthy :

(a) (p. 18, aphorism 13) Upadēśattāle Mīḷādapōdu Cētananai Aruḷālē tiruttum, Īśvaranai aḷakālē tiruttum. (If not rectified by counsel, the soul is rectified by the grace (of Goddess Lakṣmī), the Lord is rectified by (the Goddess') beguiling charms.)

(b) (p. 36, aphorism 91) Jñānavipāka Kāryamāna ajñānattāle varumavai yellām aṭikkaḷañju perum. (Everything which comes from the (blissful) ignorance which is caused by the maturing of knowledge (of the Lord) is to be highly valued.)

(c) (p. 44, aphorism 126) Bhartṛbhōgattai Vayiṟu Vaḷarkkaikku uruppākkumāpōlē, Iruvarrkkumavadyam. (If a wife makes use of the enjoyment of her husband as a profession, there is defect to both of them.)

(d) (pp. 58-59, aphorism 185), Acuṇamā muṭiyumāpōlē Bhagavadanubhavaika paranāy Mṛduprakṛtiyāy Irukkumavan Viṣayadarśanattāle muṭiyumpaṭi. (Just as the Acuṇamā (Bird) perished (at a loud noise) so perishes the one who is dead to the world by reason of supreme experience of the Lord, after seeing sensory objects.) ((..The Acuṇmā, while listening to sweet music, is

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unable to bear a loud noise and falls dead at such a sound. By making such a noise, the hunter catches the bird.))

(e) (p. 65, aphorism 217) " *śvapcanō'pi mahīpāla* .. " etc. (Even one who cooks dogs, (an outcaste), oh king, who has *Viṣṇu-bhakti*, is higher than a twice-born one. A sage without *bhakti* is lower than one who cooks dogs."— The *Bhāgavata Purāṇa*.)

(f) (p. 39, aphorism 102) Itutān cilarkk-aḷakālē pirakkum; cilarkkaruḷāle pirakkum;* cilarkku ācārattālē pirakkum. (This abstaining is, for some, born of the beauty of the Lord; for some, it is born of the Grace of the Lord; for some, it is born of established practice..(adopted by the early *ācārya*s) ... * [Probably due to oversight, the English rendering for the second part has been left out on page 39].

Dr. Robert C. Lester has made a thorough study of the *Śrīvacanabhūṣaṇa* in his introduction and has done a yeoman service in furnishing this edition (in Roman script) and English translation of the work. Dr. V. Raghavan's fine gesture in sponsoring the edition through the K.S.R. Institute is a great boon to the scholars and students of *Viśiṣṭādvaita* and Indian Philosophy as well. Dr. Lester's " *Yoga in Ramanuja* " (Adyar Library, 1975) and this ' *Śrīvacanabhūṣaṇa* of Pillai Lokacarya' will go a long way in furthering a study of this system.

V.K.S.N. RAGHAVAN

A Critical Study of Mahāvastu : by BHIKKHU TELWATTE RAHULA, Pub. by M/s. Motilal Banarasidass, Bungalow Rd., Jawaharnagar, Delhi-7, pp. xvi+436, Price : Rs. 90-00.

Mahāvastu of *Mahāvastu Avadāna* is one of the canonical works of the *Mahāsāṅghika*s (Lokottaravādins) of the Buddhists. It is written entirely in Mixed Sanskrit and contains older and later linguistic strata. It is a compilation of legends, discourses, *Jātaka*-stories, mythological accounts, tradition about Buddha, his life, doctrine etc. culled from various heterogeneous sources and loosely presented here. The work calls itself a first book of the *Vinaya-piṭaka* but the way in which it has treated the subject-matter leaves sufficient doubt as to call it a *Vinaya* work.

The present dissertation is divided into five chapters including the conclusion. It has also added separately notes, a bibliography and an index. The first chapter provides an outline of the *Mahāvastu*, the text, its subject-matter, sources, its language, style and doctrinal contents. The second chapter is devoted to a consideration of the *Mahāvastu* in relation to the ancient Buddhist tradition. It has also taken into account the various *Jātaka*-stories as also the manifold legends and noted personages together with some sketches of heaven, hell, non-

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human beings, Māra etc. The third chapter deals with the life and mission of the Buddha. The fourth chapter depicts the social conditions in India together with a description of the universe, the Jaṁbudvīpa, its divisions, administrative structure, various kinds of punishments, forms of goverment, position of women, agriculture, trade, commerce, food, drink etc. The fifth chapter is conclusion by itself.

The *Mahāvastu* in its present form is a product of a long evolution. It increases in bulk with the incorporation of various heterogeneous elements—frequent repetitions, digressions, interpolations, stereotyped passages and the like. Nevertheless, it is a landmark by itself and represents ancient Buddhist traditions.

The author is to be congratulated for bringing out such a compendium. It is systematic, up-to-date and comprehensive. It will redound to the credit of the author and will be a source-book for many years to come. The attempt of the author is indeed praiseworthy; still it leaves a number of lacunae. A little more emphasis on language and devotion of some more pages to stylistic considerations would have surely hightened its importance. Discussions of the *Jātaka* tales on a historical and comparative basis would have helped the future scholars to determine the comparative priority of the stories. The paper, the printing and the general get-up of the book are very good and the price it has fixed is not so high in comparison with books of similar kinds.

MADHUSUDAN MALIK

Love and Sympathy in Theravada Buddhism, by HARVEY B. ARONSON, published by M/s Motilal Banarasidas, Delhi, 1980, pp. viii + 127, Price: Rs. 45/-.

The very name of the Buddhist religion generally raises before our eyes the images of yellow-robed monks from Ceylon, Burma, Tibet and Scores of South-East Asian countries. Notwithstanding the spread of the present-day influences of secularism and materialism in these countries, religious communities command a great deal of reverence from the masses. In some countries, such as in Thailand or in Laos, monastic life for every one, at least for three months at any time of life, especially during the period of studentship, is indeed rated very high. The monks occupy a prominent place in the social life of these countries. More than one-seventh of the world population belongs to this faith whose teachings have been significantly the basis of the spiritual link cementing peoples of different races and cultures in Asia. For centuries Buddhist monks, nuns and followers have sought refuge (*śaraṇa*) into the *Buddha*, the *Dhamma* and the *Saṅgha*.

However, this very religion of masses is often identified as a passive and retrograding type, indicating as if it were a world-negating and world-denying

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faith. It is alleged by some modern western scholars such as Winston King and Melford Spiro that " the normative ethics of Therāvāda Buddhism is one of withdrawal from society and abstention from social involvement " (p. 2). In short, according to them, social life and social activities are discouraged in Buddhism from its very beginning.

Looking to the contemporary fact, however, we doubtlessly admit that there is a perceptible deterioration in Buddhist order. For, there have been a constant influx of undesirable persons in monasteries just to escape hard realities of life. Moreover, the religious orders have been rampant in accepting *Hindu* Divinities and have been carrying on pompous worship and meaningless ceremonies, thus exploiting the emotional urges of the people. Besides, though there have been no religious dissensions, the civil disorders have corrupted all that is noble in this powerful Asian heritage.

Granting this spiritual crisis, our pertinent inquiries are: do the charges laid down against Buddhism by Western scholars stand substantially in relation to the very nature of Buddhist religion ? If so, then how is it that this Buddhist faith has sustained and thrived in the different societies of the world till now?

However, it may be said that while agreeing with the complicated and intricate nature of the concept of *Śaraṇa* (refuge) and the consequent difficulty of the masses in comprehending it, some followers have given a serious thinking and put in enough efforts to convey this faith rightly. Moreover, the Buddha himself did not mean running away from life. For years he strove persistently and left an indelible mark on the social and religious outlook of the people. The Buddha sought higher transformation in a scientific psychological manner and advanced the doctrine of middle path which does accept all the good things of life discriminatingly.

Taking for granted that the Buddhist faith does not seem to lead to intense activities ' prima facie ', still the world, ridden as it is with all sorts of strifes and contradictions, looks to it with great expectation for an inspiring guidance. What makes for it being so ? It is fact that there is a strong philosophical base at the back of the tremendous Buddhist influence. This positive and life-affirmative goal is inherent in the very doctrine of Buddhism since its beginning.

The book in my hand, viz., '*Love and Sympathy in Therāvāda Buddhism*' by H. Aronson is a revised version of the doctoral thesis submitted to the University of Wisconsin, Madison, U.S.A. With contextual references in the early discourses of Therāvāda, it emphasizes the fact that Buddha repeatedly insisted monks to cultivate love and act out of sympathy. Therein Buddha exhorts, as the author rightly holds, for " collective meditative set of four sublime attitudes viz., universal love, compassion, sympathetic joy and equanimity " (p. 1).

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It is with this goal in view that the book begins supporting and substantiating the original Pālī dialogues. The author tries to rectify the later day distortions and permutations in Buddhist thought with a view to stressing the fact that Buddhism is not an escapist and negative way of life. From the very beginning, it has aimed at a higher goal, viz., a search for the greater dimensions of life.

In semetic faiths the world and human kind are taken in concrete objective perspective with moralistic and socialistic leaning. Where does Buddhism stand in relation with them ? Let us make a study in depth.

Buddha grasped the impermanent, conditional and insubstantial nature of worldly phenomena on a far subtler level. According to him, the world is an endless cyclic existence. He pointed out that the attachment to it leads to repeated birth and death. Through the operation of the laws of cause and effect, individuals inherit the results of their deeds.

Buddha realized that turning away from cyclic existence means insight, an enlightenment. As such, he made a final departure from the totality of human becoming (*Parinibhān*) and became the Buddha (*saṁbodhi*), the Enlightened one. He had a deep experience of this supermudane state which he expressed in his preaching of '*dhamma*'.

Buddha had been an exceptionally practical teacher. This is directly evident in his sermons and discourses. He is driven by a profound compassion (*Karuṇā*) which means love and sympathy for all sentient beings.

A profound teacher that he is, he insists that each man has to depend on his own disciplined will to fight back misperception and ignorance. No doubt it is a long drawn-out process, but then this higher status is to be experienced while remaining in the world and not by going out of it (see as emphasized in chapter 3).

Accordingly, Buddha advocates monks to practise mindfulness. It is subtle and balanced mind that purges of all mental defilements. This is because, as the author focusses from the original discourses, that the monks have to relate themselves to the entire world of sentient beings with immeasurable love relegating all narrow considerations (see implications, p. 48).

The issues that come up are : Why did Buddha attach so much importance to *Śramaṇa* tradition ? Why did he establish monasticism ? How is Śramanic tradition to be seen *vis-a-vis* activistic brahmanic tradition ? It is very essential to know the prevailing background while examining the allegations made against Buddhism by the Western scholars.

As a matter of fact the ascetic or an eremitic life was the earliest form of monasticism in India. As early as the *Āraṇyaka* age there was a '*vānaprastha*' community of Brāhmins who retired to forests and performed sacrifices and

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practised meditation. Again, terms such as '*yati*', '*Munir*', '*Pravājin*', or '*Tapasvi*' did prevail then. Besides, there were general groups of recluses living and moving together. The head controlled the group with traditional norms.

Barring the materialistic doctrine of cārvāka, the fundamental aim of all schools of Indian Philosophy is liberation (*mokṣa*). The case of Buddhism is not at all an exception to this goal. In fact, the very coming of the Buddha was meant as a revitalizing quest of this liberation in a clear and categorical manner. As is evident, Buddha being a rebel against the decadent Brahmanism, he established monasticism (*Śramaṇa* tradition) with a life-long devotion to it. It was supposed to govern the initiation and the conduct of the inmates as well. According to him, truth is to be lived in life before it could be made known. Hence, establishing the *Śramaṇa* tradition meant dissociating from society so as to find a new interpretation of truth. It aimed at discipline only.

Thus the monk is one who follows and practises Buddha's instructions. The *Śramaṇas* (ascetics) are not regarded as possessing divine powers. Nor are they considered at all as intermediaries between God and men. No doubt, in following Buddha, they are deemed to have acquired a certain spiritual status.

To recapitulate from the very beginning, seeking refuge in the triad (viz., *the Buddha, the Saṅgha* and *the Dhamma*) is formally accepted as a goal for all followers of Buddhist faith. It is compared with a cave (*leṇa*), a protective enclosure (*tana*) symbolizing the liberating process. It conveys the meaning of the worldly phenomena as at once finite and conditional.

Thus, philosophically, all events are bereft of intrinsic historical value as everything is in flux. Only, refuge (*Śaraṇa*) is an exception to this. Because, the transformation happens within man and not in historical events. Buddha's life is a cogent case of this profound personal reorientation. His ethical teachings aver that man should outgrow his limitations.

Looking historically, Buddha did not appoint any senior monk (*Saṅgharāja*) to lead the order after his earthly departure. He took for granted that disciples would abide by the basic principles of the order. The order functioned as a corporate institution where decisions were taken with formal unanimity. The first council met just a few months after the *Parinibbān* of Buddha and chalked out basic principles and rules to be observed by Buddhist monks. However, when sharp differences arose a century later the second council got together and established ecclesiastical precepts to sort out hurdles with reference to the accepted oral rules of religion. However, at this time two groups viz., a conservative one, and a liberal one, became evident. It was during the third council that the great missionary king Aśoka, freed Buddhism of its narrow monastic practices and made it a dynamic faith full of life-oriented activities which eventually raised it to an international level.

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Notwithstanding the historical vicissitudes, the order, as mentioned before, was a new form of social organization. It did not mean a disparate group of individuals seeking personal development and so Buddha emphatically declared that monasteries must be established nearby the city. For, then only the monks could fruitfully offer instructions to the people and receive alms from them in return. Not only that, monks do not have " to be afraid of meritorious activities " (p. 30) Besides it is pressed that " monks practise loving activities towards one another because such lead to their (own) advancement " (p. 37).

This is how Buddha emphasized equality and humanism in the religious sphere. The present book very well puts forward the universal outlook of early Buddhist thought as referred in *Therāvāda*. Whereas the critics look to the Śramanism (ascetic tradition) from a narrow, withdrawing angle, the author here makes a rigorous analysis of Buddha's specific instructions on social concerns in a positive manner.

Despite the various metaphysical teachings of different schools, there is this universal appeal of sympathy, love, and equanimity. How these virtues are to be developed is shown excellently in various chapters of the book.

The foundational figure of Buddhism is a picture of love and sympathy *par excellence*. His personal life remains a source of inspiration to millions who aspire to seek enlightenment. The book is a welcome addition of special use to monks, priests and religious missionaries the world over. It contains a valuable detailed reference to notes, along with a splendid English-Pali glossary.

NITIN J. VYAS

Life As Yoga : by VIMALA THAKAR, Tr. by Devendra Singh, Pub. M/s. Motilal Banarasidass, Delhi; Varanasi; Patna, pp. 286, Price: Rs. 50 (cloth bound) and Rs. 35 (paper back).

' Life As Yoga ' is a systematic collection of thirteen discourses and seven sets of questions and answers. The discourses and answers were given in Hindi by Kumari Vimala Thakar at Chorwad in Saurashtra. Shri Devendra Singh has done yeoman's service by translating Kumari Thakar's utterances into English.

The author has treated the subject of the life of the spirit in her original style which is more interesting and entirely different from the usual way of the Philosophers or the *guru*. The total treatment is not that of discourses but one of friendly talks. It appears as if she talks only what she has lived. The freshness of thoughts, the directness of appeal, the flow of language and intimacy of treatment are catching.

According to Kumari Thakar, a vision free from illusion, a mind free from impurity and senses free from the fetters of habit are the real essentials for spiritual

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life. In spiritual life the approach should not be of collecting facts and information but of understanding and apprehension. Experience and intellect hold you back. Experience is not the true state of life. It is a chance wave raised above the sea of consciousness, not the stuff of consciousness itself. The spiritual state is to be and to stay in the state of pure existence. She has cleared various misconceptions in the field. She has successfully tried to explain what spiritual life is and what it is not.

Though the author has accepted the limitations of words in expressing what she wants to, she has reached a very high level in the endeavour. She has explained the difference between obtaining and attainment. In the life of spirit attainment could happen.

Through these friendly talks Kumari Thakar has suggested ways of putting ourselves in the state in which understanding could occur. Bringing home the life of the spirit she says, "In the realm of the spirit there is nothing which is made or unmade". Her frank narration of her realisation is open to change if and when she comes to higher realisation.

The human body is a God-given opportunity for understanding and attaining the self. She is against the *Guru* tradition and goes to the extent of saying, "If you leave this place influenced by me, this will be to my eternal shame. He is a demon who exercises his influence on others. The moment a man is influenced, he is suppressed". She has, with all the limitations of words, tried to communicate to a group of friends, what she has realised.

The author has at length explained her views on nature and scope of meditation and has treated it as a state of totality. She adds, "It is not a child's play to pass unharmed through experiences beyond the senses".

She suggests to feel free and independent and not to be afraid of the certainty known as death. It is a part of life itself. Develop attentiveness and *yoga* will enter into you. If you are watchful, the transformation will take place automatically.

Faith, absence of fear and love are the jewels for the journey of the aspirant. This is elaborated through the examples of Christ, Buddha and Gaurāṅga.

Most teachers of spiritualism advocate that their way is a short cut to realisation and Vimala Thakar is no exception in this matter. She says, "So whether you start from the position of a worshipper or from that of one engaged in the quest of the self, you arrive at the same place—the realized state. Only when you are engaged in the quest of the self there is a perception of the reality from the moment you make a start. It is a short-cut, while the other one is a longer route".

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Although she had treated ego from different angles and tried to explain how it comes in the way of understanding the real character of the individual, she points out that the secret of enlightenment lies in the melting down of the ego.

According to her neither *Haṭha yoga*, nor *Kuṇḍalinī yoga* is the spiritual life because they belong to the realm of ego. We are held in bondage because we react.

What she has said about reacting is pleasant to read but difficult to practise. The next page opens the December discourses where she has herself reacted to what Mrs. Indira Gandhi did, what should have other countries done etc.

Describing spiritualism as the fountain-head of freedom, she has pointed to the greater responsibility of Indians. People in India have been making experiments with life. She has described herself as a living flame of revolution. For her, there is no room for compromise, synthesis or adjustment.

She has explained universal consciousness and individual consciousness. The aspirant is never alone. The whole totality is eager to help him. Going into silence during midnight and day-break is best. Solitude and silence are rehearsals of death. Tensions and pressures have no existence when you have nothing to do and nothing to secure. She has thrown light on obstacles in the way of sitting in silence and the importance of proper food and rest.

The question-answer sections of the book are very interesting. Each discourse is followed by questions and answers. She has narrated her realisation of thinking process, action, facts of life and the truth, true state of spontaneity, constituents of the vision beyond the mind, meaning of union in *yoga*, the concept of *Guru* and the power of *Kuṇḍalinī*. While replying to the questions she has given her views on circumstances, destiny, nature, relation between knowledge and spiritualism, awareness, spiritual discipline and worship, ego as the door to the self, self-analysis and self-criticism.

Though she believes, "It is impossible that the question should arise in the life of one person and the answer should come up in the life of another", she has done commendable exercise in replying questions. The answers are of a very high standard.

It is through the mouth of somebody who puts a question that the reader knows that realization had gone to her when she was only five. Something that happened to Śaṅkarācārya at the age of five, to Jñāneśvara at the age of nine, to Nivṛttinātha at the age of twelve, happened to Kumari Thakar at the age of five. It pinches the reader that after establishing this, she blames the audience for numerical counting. It is often felt that she does not need as many words as she has used, to communicate what she wants to. She has solved doubts and has showed various ways while replying to questions.

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The author, translator and publisher deserve congratulations for such a nice publication which would certainly prove useful to seekers of spiritual uplift.

ARUN N. THAKAR

Aesthetic Theory and Art (A study in Susanne K. Langer) : by RANJAN GHOSH : Pub. Ajanta Publications, Delhi, 1979, p. 152, Price Rs. 45/-

Few Indian scholars are preoccupied with problems of aesthetics and the arts as they are discussed today in the Western academic circles. Under the circumstances a book dealing with the ideas of a leading contemporary aesthetic thinker by an Indian scholar is most welcome. This is what has been the objective of Ranjan Ghosh in his book " Aesthetic Theory and Art " which is a study of the aesthetic theories of Susanne Langer. Ranjan Ghosh according to the blurt lectures on aesthetics at the University of Delhi, is a practising artist himself and has carried out researches in aesthetics with the assistance of University Grants Commission. Both these situations have been news to the present reviewer because there does not seem to be any liaison among the University Departments where aesthetics is taught, and the U.G.C. support for the subject of aesthetics is certainly laudable.

Generally speaking, Indian academicians do not intellectualize on aesthetic problems beyond the limits of Sanskrit poetics and dramaturgy. The present book not only deals with appraising the theories of a Westerner but it also weighted in favour of visual or plastic arts made especially conspicuous as in the Appendix section of the book, although the ideal art form to which Susanne Langer's theories seem most applicable is music. The most comprehensive study on Aesthetics by Susanne Langer is her " Feeling and Form " (1953). Her fundamental philosophical treatise is the " Philosophy in a New Key " (1957).

The book, " Aesthetic Theory and Art " deals with some of the basic terminologies used by Susanne Langer and in the context of explaining these terminologies, R. Ghosh, the author, has attempted to interpret Langer's aesthetic theory. Between the introductory and the Appendix Chapters Ghosh takes up in four Chapters the meaning of Susanne Langer's key term " Virtual " and its implication in Painting, Sculpture, Music, Dance, and Literature.

" Virtual Space " is the essential characteristic of the art of Painting and this term lends itself an obvious illustration in Paintings. In Painting, Virtual Space is a total system, whether two-dimensional or three-dimensional and the perceptual forms, which are infinitely plastic, are carved out of it. The artist in Paintings attempts a reorientation of the primary illusion, therefore " Virtual " space is distinct from " actual " Space. Sculpture is " Virtual Kinetic Volume ", which is created by and within the semblance of living form. Sculpture qua

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sculpture must have a semblance of continuity with the space around it. Form in Sculpture has a relation to three-dimensional space which is " Virtual " in Painting, where it exists only for a " seeing ". On the other hand the space that is made visible by the sculptural form is vitalized by it.

Architecture is " Virtual Place ". Here place stands as a functional term with reference to human activity which give the place a certain " atmosphere ". Architecture, therefore, embodies " human environment " made visible and conditioned by " ethnic domain ". In music " Virtual " stands for " Lived " or experienced time. Music creates a universe of sounds to be perceived by the auditory sense. The musical composition as a universe of sound evokes the feeling of " moving solids " or " tonal forms ", setting up tensions and resolving them. This is " Virtual time ". The art of dance is based on " Virtual gesture " which has a symbolic function. Thus " Virtual gesture " is distinct from " actual " gesture when it is an integral element of the dance. The feeling evoked in a gesture is to be inferred. The gesture is not a result of actual feeling, therefore, it is also spontaneous.

While dealing with the literary arts, Susanne Langer deals with how the function of literature differs from that of ordinary language as well as how language as a discursive medium communicates meaning in different ways than music and visual arts. Therefore, the element of " Virtual " in literary arts, is called by her variously as " Virtual Life ", " Virtual Experience ", " Virtual Memory " and " Virtual History ". Literature involves all these because the poet's business is to create the appearance of " Experiences ", the semblance of events lived and felt. These are to be organized so they constitute a purely and completely experienced reality, a piece of " Virtual Life ".

Langer does not believe in art as self-expression, but she accepts the expressiveness of art. It is in this context one must mention the relationship between " Form and Feeling " as the crowning feature of Susanne Langer's aesthetic theory. Corresponding to the nature of " Virtual " with regard to each kind of art form, she also defines " form " in each kind of art media (plastic, musical and literary). Eventually she defines art as " the creation of forms symbolic of human feeling ". It is in this sense that art expresses human feeling and not the particular feeling of a specific individual at a given time. Thus in Langer's view, art form is a symbol, or art expression as symbolic. Although it is an idea full of much promise, symbolic phenomenon as such has not been comprehensively tackled by her.

Ghosh has succeeded in lucidly simplifying Susanne Langer's theories but his arguments are quite often repetitive. Although he has attempted to analyse Langer's theories in the context of twentieth century aesthetics, he has probably missed to compare Langer's views with Formalistic stand point of Olive Bell

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and Roger Fry. In a way her theories are a continuation of the same stream of aesthetic thinking which incidentally happens to be the topic of one of the chapters of her book " Feeling and Form ". However, it is becoming evident today as to how much narrow a view it is to look at the problems of art from the hopelessly closed Formalistic logic. Similarly Langer's way of handling symbolism has severely limited the further discussion of its whole gamut together with the rich possibilities in analysing the creative process and the genesis of a work of art. A criticism on these lines could have also been ventured by the author.

RATAN PARIMOO

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अकालप्रेषणात् सा तु हृदि सङ्कल्प्य कारणम् ।
गत्वा मदन्तिकाद् गुप्ता चित्रशालाबहिःस्थिता ॥ १२७४ ॥

तस्यां तु गतमात्रायामुत्थाय[1] शयनादहम् ।
पटेनाच्छा[2]दयं रत्नप्रभोद्भासितमङ्गकम्[3] ॥ १२७५ ॥

यत्ना[4]न्नूपुरमौखर्यं रुन्धाना यामिकाक्षणी[5] ।
मुञ्चन्ती निरगां पक्षद्वारा राजकुलादहम् ॥ १२७६ ॥

जनं दूरेण मुञ्चन्ती रुन्धन्ती श्वास[6]मुद्गतम् ।
कुसुमाकरमुद्यानं संलग्नेनाध्वनाऽविशम् ॥ १२७७ ॥

अन्तस्तापा तुरङ्गीव त्यजन्तीन्दु[7]करानपि ।
स्थिता छायासु वस्तूनां गता मीनध्वजालयम् ॥ १२७८ ॥

रत्या प्रीत्या च संसेव्यमानाय कुसुमेषवे ।
स्थित्वा केनाप्यविज्ञाता व्यमुचं कुसुमाञ्जलिम् ॥ १२७९ ॥

तेनैव वर्त्मना तस्मान्निर्गत्यायतनादहम् ।
रक्ताशोकं समारोहमुच्चैः स्थण्डिलमण्डलम् ॥ १२८० ॥

द्विधाऽप्यहं कुमारं तं प्रति स्वान्त[8]मिवात्मनः ।
विधाय निबिडत्वेन परिधानोत्तरीयके ॥ १२८१ ॥

रत्नप्रभापिधानार्थपटेन गलशाखयोः ।
पाशं सपदि विन्यासं परलोकाध्वसार्थकम् ॥ १२८२ ॥

अगदं जगदम्भोजस्तरः संसारपारगः ।
वीतरागो जयत्येकः क्लेशैर्यो न कटाक्षितः ॥ १२८३ ॥

मादृशां चञ्चलदृशां रागसागरयादसाम् ।
दशान्तराण्यनेकानि सम्भविष्यन्ति कानि न ॥ १२८४ ॥

वरमालां कुमारस्य तस्य न्यस्यापरं वरम् ।
मनोवचनकायैश्चेदकार्षं न कदाचन ॥ १२८५ ॥

चारित्रेण तदा तेन भूयादन्यभवेऽपि मे ।
स कुमारो वरत्वेन देवत्वेनेव तीर्थकृत् ॥ १२८६ ॥

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1. B °मुपत्थाय. 2. NP छादयं. 3. B °मंगलकं. 4. NK यत्रा°. 5. NK °क्षणीं. 6. NPBK स्वास°. 7. NBK °जंतीदु°. 8. B °स्वात°.

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अमुचं स्वमथोत्प्लुत्य यथा शाखाऽपि सा यथा ।
चकम्पे शङ्कमानेव सहसा भङ्गमात्मनः ॥ १२८७ ॥

सहसोड्डीय वृक्षं तमनुभ्रान्ताः पतत्रिणः ।
साहसं किमिहाकारीत्याचुक्रुशुरिवारवैः ॥ १२८८ ॥

किमिदं किमिदं भर्तृदारिकेऽकारि वैरिणि ।
इदं वदन्ती शतशो व्यलपद् बन्धुसुन्दरी ॥ १२८९ ॥

तद्विलापविलोपाय मामाधूतकराम्बुजम् ।
सचेतनतया योग्यां जीवनाय विबुध्य सा ॥ १२९० ॥

उत्प्लुत्य[1] शाखामाकर्षदुच्चकैर्मां चकार च ।
पाशदार्ढ्यनिषेधाय नाकार्षीत् सा किमाकुला ॥ १२९१ ॥

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आनयामीति साऽचालीन्नाबुधं यद् व्यधात्तु सा ॥ १२९२ ॥

क्षणेन क्षीणमूर्च्छाऽहमश्रौषं बन्धुसुन्दरी[2]म् ।
[3]जनेरुद्बन्धनप्रान्तं[4] मद्वृत्तान्तं निवेदिनीम् ॥ १२९३ ॥

अपहारवरमाल्या न्यासाधिपतनादि मे ।
रहस्यमिदमाप्तस्य कस्यार्या निगदत्यसौ ॥ १२९४ ॥

इत्युन्मीलितनयना नयनामृतदर्शनम् ।
अदर्शमिन्दुकिरणैः कुमारं स्वस्य वल्लभम् ॥ १२९५ ॥

प्रत्यङ्गावयवामुक्तमुक्ताभरणरश्मिभिः ।
संवर्मिताङ्गं सन्तापं विलुम्पन्तं विलेपनैः ॥ १२९६ ॥

क्षिप्ता प्रियाकरेणेयमित्यासाधारणश्रिया ।
शुष्कया [5]मत्करन्यस्तमाल्याऽऽश्लिष्टकन्धरम् ॥ १२९७ ॥

वरमालाक्षणक्षिप्तश्रीखण्डतिलकां पटीम् ।
अस्मद्धस्ताहराणीव दधतं स्वसमर्पणे ॥ १२९८ ॥

पाणिना पिष्टश्रीखण्डपल्लवस्यन्दबिन्दुना ।
पुनः पुनः स्पृशन्तं मत्कण्ठपाशनिपीडितम् ॥ १२९९ ॥

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1. B °त्पुल्य. 2. NK °री. 3. = Right from (my) birth upto the tightening of the noose. 4. NPK °भ्रात°. 5. NPBK सत्कर°.

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वीतरागेति नाम्नैवोच्चारितेन विनिद्रितैः ।
प्राकृतैः सुकृतैराविष्कृ[1]तं कृतकृपैरिव ॥ १३०१ ॥

तस्योत्सङ्गपरिष्वङ्गसरङ्गानङ्गसम्मदम् ।
पुनर्मूर्च्छितचैतन्यां स्माह मां बन्धुसुन्दरी ॥ १३०२ ॥

सदाकारसमाचारख्यापितक्षितिपान्व[2]यम् ।
न पश्यसि[3] महात्मानं किममुं भर्तृदारिके ॥ १३०३ ॥

मूर्यन्तरमनङ्गस्य न स्याद् यद्येष सद्मनि ।
आकारितो वा नागच्छेच्छि[4]न्द्याद्योत्प्लुत्य नांशुकम् ॥ १३०४ ॥

अपेतपाशामादाय [5]हृदा कुमुद[6]दीर्घिकाम् ।
आनीयोपचरेन्न त्वामुपायघटनापटुः ॥ १३०५ ॥

सत्यामपि मयि तदा नैव स्यात्तव जीवितम् ।
कुल[7]स्य कुमुदबन्धुसम्बा[8]धाच्चाकलङ्कता ॥ १३०६ ॥

तदमुं प्रणम[9] प्राणप्रदमत्युपकारिणम् ।
इत्युक्त्वाऽनमयत् सा मे मौलिमीषद् युवाऽपि सः ॥ १३०७ ॥

कुमारो व्याकरोदब्धिपतनोद्बन्धनादिषु ।
अस्या हेतुमनर्थेषु ब्रूषे मामुपकारिणम् ॥ १३०८ ॥

प्रियालापप्रियतया[10] प्रियं मां बन्धुसुन्दरि ।
स्वोपकारेण मां पूर्णं राजपुत्र्याः करोष्यमुम् ॥ १३०९ ॥

उपकर्त्री त्वमेवास्या ययेय[11]न्ति दिनान्यसौ ।
जीवितं धारिता विप्रयोगज्वरचिकित्सया ॥ १३१० ॥

मत्वा मुमू[12]र्षुमद्यैनामिङ्गितैरिङ्गितज्ञया ।
अन्वायान्त्याऽऽशु किं नास्या मम चोपकृतं त्वया ॥ १३११ ॥

कृतार्थोऽयमनर्थाय स्वमाहास्याः कथं न्विति ।
जिज्ञासुं ज्ञातवृत्तान्तां व्यधां कर्णान्तमेत्य ताम् ॥ १३१२ ॥

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1. NPK °राविः कृतं; B °कृतां. 2. N °त्व°. 3. NPK °से. 4. NP °छेर्छि°. 5. B हृदा. 6. B कुमुदा°. 7. B कुल्यं. 8. B °सबांधाश्चा°. 9. NPK प्रणत. 10. B °तथा. 11. = यया + इयन्ति. 12. NK मुमुर्षु°.

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असौ तमेवं निश्चित्य कुमारं स्माह सस्मिता ।
ख्याता कुटिलता स्त्रीणां पुंसां प्राञ्जलता वृथा ॥ १३१३ ॥

सुगुप्तोऽपि मयाऽऽख्यायि वृत्तान्तः पूर्वमेव च ।
न पश्चादपि युष्माभिर्गम्भीरैरञ्जसा पुनः ॥ १३१४ ॥

याचिष्यामि कुमार त्वां तत् किञ्चित् पा[1]रितोषिकम् ।
स स्माह शीघ्रं याचस्व बन्धुसुन्दरि वाञ्छितम् ॥ १३१५ ॥

परं पुरैव सर्वं स्वं जीवितेन समं मया ।
सख्यास्तेऽदायि तेनास्मि किञ्चिद्दातुमनीश्वरः ॥ १३१६ ॥

नोत्तरं युक्तमित्युक्तस्तया स प्रेक्ष्य मन्मुखम् ।
बन्धुसुन्दरि याचस्व स्वैरमित्य[2]ब्रवीत् पुनः ॥ १३१७ ॥

कुमार पुनरीदृक्षदुःखानां विषयो यथा ।
न स्यादियं तथा कुर्या इति साऽयाचदुच्चकैः ॥ १३१८ ॥

निजप्राणपरित्राणपर एवाहमीदृशम् ।
करिष्ये प्रतिकूलं चेत् तदैवमिति सोऽभ्यधात् ॥ १३१९ ॥

आर्यपुत्रः कथं केन नीरुधेरुद्धृ[3]तस्तदा ।
कथमत्रागतश्चेति मयोक्तः प्रोक्तवानिदम् ॥ १३२० ॥

दृक्पथानतिथौ देवि भवत्यामहमागतम् ।
दुःखानां सागरं सोढुमक्षमः सागरेऽपतम् ॥ १३२१ ॥

जन्तुघातापवित्रैः किमन्यतीर्थैः समं त्वया ।
कर्तुमारम्भ्यद[4]स्तीर्थं सङ्कल्पेनापि सत्फलम् ॥ १३२२ ॥

इति व्याहरता केनाप्यदृष्टेन क्षणादहम् ।
नौस्थः स्वशिबिरस्यान्तरानीतः प्रीतनाविकैः ॥ १३२३ ॥

मदनालोकनक्षामं राजलोकमहं स माम् ।
बभाषे[5] कुशलालाप[6]कलापकलया गिरा ॥ १३२४ ॥

रत्नकूटस्य कटके कटकेन समन्वितम् ।
दत्तावासं तस्थिवांसं प्रभूतानि दिनानि माम् ॥ १३२५ ॥

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1. NPK परि°. 2. NPK °मिक्ष°. 3. NPK °रुद्धृत°. 4. = कर्तुम् + आरम्भि + अदः. 5. P °भार्षे; NBK °भाषो. 6. B °लाजाप°.

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भवद्वियोगरोगार्त्तं बहुधोपचरन्नरम् ।
विज्ञवृन्दारकोऽन्येद्युस्तारको गिरमुज्जगौ ॥ १३२६ ॥

मृणालचन्दनैस्तापव्यापदं विनिवारयन् ।
कियत्कालमसञ्जायमानोपायः शमा[1]प्स्यसि ॥ १३२७ ॥

काञ्चीगताऽहमादास्ये प्रपन्नमपि नायकम् ।
एवं मलयसुन्दर्या स्वास्यादिष्टा[2] पुरी यते ॥ १३२८ ॥

आत्मसात्क[3]रणे तस्यास्तस्य स्वेन परेण वा ।
भावी कश्चिदुपायोऽपि वृथाऽवस्थानमत्र तु ॥ १३२९ ॥

तस्मिन्नेवं वदत्येव वेत्रिनेतृनिवेदितः ।
राजदौवा[4]रिको राजा[5]देशं दत्ते स्म पैतृकम् ॥ १३३० ॥

व्य[6]भावयं च तस्यार्थं यथा कुसुमशेखरः ।
राजा वज्रायुधारब्धविग्रहप्र[7]बलग्रहः ॥ १३३१ ॥

ययाचे वत्स मां मैत्र्यं प्रतिपन्नं मया च तत् ।
प्रतिग्रहाय तत् तस्य काञ्चीं त्वं त्वरितं व्रजेः ॥ १३३२ ॥

तवोदितस्य संवादी तातादेशोऽप्युपस्थितः ।
इति तारकमुल्लास्य सबलोऽहमिहागमम् ॥ १३३३ ॥

कृताभिगमनो राज्ञा दत्तमावसथं स्थितः ।
उपायान्न व्यधां कांस्कान् त्वत्प्रवृत्तिसमीहया ॥ १३३४ ॥

प्रातर्यातः समीक्ष्याद्य सशृङ्गाशनगारिणः ।
महः पुर्यां कोऽयमिति मयोक्तस्तारकोऽब्रवीत् ॥ १३३५ ॥

कुसुमाकरमुद्यानं राज्ञाऽत्राका[8]रि नूतनम् ।
अनङ्गायतनं तत्र देव्या गन्धर्वदत्तया ॥ १३३६ ॥

अद्यानङ्गत्रयोदश्यां मिलन्निखिलनागरः ।
तत्र प्रवर्तमानोऽस्ति कुमारा[9]यं महोत्सवः ॥ १३३७ ॥

अहं देशस्थितिं द्रष्टुं यामीत्यामुखयन् वचः ।
आलोक[10]चित् त्वा[11] चेदिति मत्त्वा[12]ऽन्तरे [13]दधत् ॥ १३३८ ॥

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1. = शम् + आ°. 2. = स्व + आस्य + आदिष्टा (= स्वस्य मुखेन कथिता). 3. NK °रकु°. 4. B °जादोवा°. 5. B सजा°. 6. B व्यध°. 7. B drops °प्र°. 8. = अत्र + अकारि. 9. NPBK कुमारों°; = हे कुमार! अयम्. 10. NK रक°. 11. NPB रकां. 12. K °न्वां. 13. NP दे°

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करेणुमहमारुह्य विधृतातपवारणः ।
कतिचिद्युवभिर्युक्तः कामायतनमागमम् ॥ १३३९ ॥ युग्मम् ॥

दृष्ट्वाऽनेकनमन्नारीनायकं पुष्पसायकम् ।
तस्याहं न्य[1]षदं द्वारि मत्तालम्बावलम्बनः ॥ १३४० ॥

भवदायत्तचित्तं मामीर्ष्ययेव तदा रतिः ।
न द्वारसेवकमपि दृशाऽपि समभावयत् ॥ १३४१ ॥

लीलालास्येष्वनुल्लासः काकलीष्वकुतूहली ।
वाद्येष्वविद्यमानान्तःकरणानन्दकन्दलः ॥ १३४२ ॥

भवद्भ्रमेण संयोगं वियोगं च जने जने ।
नयन्न[2]यनमाह्लादविषादमयतामहम् ॥ १३४३ ॥

व्य[3]तीत्य दिनमेकेन स्थेयं रात्राविति व्रतम् ।
वहन् विसृष्टानुचरस्तस्थिवान् सेवितुं स्मरम् ॥ १३४४ ॥ युग्मम् ॥

अनुजीविजनानीतराजीवपरिकल्पितम् ।
तल्पमास्थाय सङ्कल्पयोनिमाराधयन्नहम् ॥ १३४५ ॥

अस्ति कोऽपि पुमान् योऽद्य कन्यारत्नस्य जीवितम् ।
ददद्दाति निःशेषराजलोकस्य साहसी ॥ १३४६ ॥ युग्मम् ॥

इति वाचं सरुदितामसकृद् गदितामहम् ।
श्रुत्वा स्त्री कापि दुः[4]स्थेति ध्यायन्न[5]हमधाविषम् ॥ १३४७ ॥

का त्वं किं कन्यकार[6]त्नं पतितं कुत्र सङ्कटे ।
इति पृच्छ[7]न्तं रुदती स्माह मां बन्धुसुन्दरी ॥ १३४८ ॥

देवागच्छ[8] द्रतं गच्छ[9] कुरु पाणौ कृपाणिकाम् ।
पश्चाद् विज्ञपयिष्यामि सर्वं सम्पूर्णवाञ्छिता ॥ १३४९ ॥

तथा त्वां बन्धुसुन्दर्या दर्शयन्त्या महापदि ।
जीवातुं मम पद्माक्षि किन्नोपकृतमेतया ॥ १३५० ॥

बन्धुसुन्द[10]र्यथावादीद् राजा कुसुमशेख[11]रः ।
विग्रहव्यथितो वज्रायुधायैनां प्रपन्नवान् ॥ १३५१ ॥

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1. NPBK न्य°. 2. NPBK नयत्रय°. 3. NPBK व्य°. 4. NPBK दुस्थे°. 5. NK °यन्न°. 6. B °रात्रं. 7. NP पृछं. 8. NP °गछ. 9. NP गछ. 10. B °सुंदर्या. 11. NPBK °शेखरः.

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प्रातर्वरीतुमेष्यन्ति तदीयपुरुषा इति ।
चक्रे[1] प्राणप्रहाणाय कर्म तत्तद्भियाऽनया ॥ १३५२ ॥

सुगुप्तमधुनैवाप्तैरेतां प्रहिणु सिंहलान् ।
जीवन्तीं स्मितराजीववदनां यदि वाञ्छसि ॥ १३५३ ॥

कुमारोऽब्रूत राज्ञोऽस्य त्रातुं तातेन साम्प्रतम् ।
प्रेषितस्यास्य[2] सर्वस्वं कन्यारत्नं हरे कथम् ॥ १३५४ ॥

राजा दास्यत्यमुं मह्यमित्युक्त्वा[3] मौनवान् स माम् ।
विमुच्य चित्रशालायां ससखीकां ययौ स्वयम् ॥ १३५५ ॥

मां शायितवती चित्रशालायां बन्धुसुन्दरी ।
देव्या गन्धर्वदत्तायाः समीपमगमत् तदा ॥ १३५६ ॥

अपहारात् समारभ्य तत्कालागमनावधि ।
जगाद मम वृत्तान्तं देव्याः सकलमेव सः ॥ १३५७ ॥

विज्ञप्तो नृपतिर्देव्या वेपमानमना जगौ ।
चन्द्रकेतुसुतोऽस्माकमुपचक्रेऽखिलं कुलम् ॥ १३५८ ॥

विरोधिरुद्ध[4]जनतावाचा विधुरचेतसा ।
असाम्मत्येऽपि ते देवि प्रपन्नाऽसौ मयाऽरये ॥ १३५९ ॥

भविताऽस्य धवो राज्यधुर्यः खेचरचक्रिणः ।
इति ज्योतिषिवाचाऽस्य संरब्धस्यापि नो ददे ॥ १३६० ॥

दातुं तु प्रतिपद्यैतामददानः स्ववाच्यता[5]म् ।
हर्तुं गुप्तः क्वचिद् वत्सां प्रेक्ष्य वक्षाम्यदः शृणु ॥ १३६१ ॥

वत्सा जागरया रात्रा[6]वद्य जातविशू[7]चिका ।
विपन्नेत्यल्पसंरम्भो भावी रिपुरपि स्वयम् ॥ १३६२ ॥

ततोऽन्यकन्यादानेन देशलेशार्पणेन वा ।
असौ मम सुप्रशमः सम्भवद्विग्रहक्लमः ॥ १३६३ ॥

देव्या[8]ऽभ्यधायि तर्ह्येतु शान्तवै[9]राश्रमे सुता ।
समं यत्रार्यपुत्रेण समभून् मम[10] दर्शनम् ॥ १३६४ ॥

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1. B चाक्र°. 2. NPBK °स्यस्तस्य. 3. NPBK °ध्का. 4. NPBK °रुद्ध°. 5. B स्वम्य-व्यता. 6. B रावत्राव. 7. NPBK °सूचिका. 8. NPBK देव्य°. 9. B °चौरा°. 10. NK मवं.

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अतिमातृपितृकेऽत्र तापसीतापसव्रजे ।
युष्मद्वियोगजं दुःखं न वत्सां व्यथयिष्यति ॥ १३६५ ॥

एवमस्त्विति निश्चि[1]ल्याकारयामास मां पिता ।
स्वमृत्युक्रियया शङ्कमानाऽभ्यागामधोमुखी ॥ १३६६ ॥

प्रत्यर्थिनः प्रदानेन मदीयेनाश्रुमिश्रदृक् ।
आश्लिष्य न्यस्य चोत्सङ्गे जनको निजगाद माम् ॥ १३६७ ॥

परचक्राभिभूतात्मलोकालोकनहेतुकम् ।
वत्से मम क्षमस्वैकमपराधममुं पितुः ॥ १३६८ ॥

नास्य दास्यामि शत्रोस्त्वां प्राणान्तिकविपद्य[2]पि ।
प्रवासकष्टं कतिचित् साहयिष्या[3]म्यहानि तु ॥ १३६९ ॥

एवं निगदता पित्राऽपनीतच्छ[4]त्रचामरा ।
तत्कालकलिताध्वन्यवेषोचितविभूषणा ॥ १३७० ॥

पाल्या जीवितवदसाविति शिक्षाधृतोन्नतेः ।
अहं तरङ्गलेखाया मातुः[5] सख्याः[6] समर्पिता ॥ १३७१ ॥ युग्मम् ॥

आपृष्टोऽपि मया नेष्ट इति चिन्तानलाकुला ।
अमात्रस्नेहया मात्रा तत्कालकृतमङ्गला ॥ १३७२ ॥

सिन्दूरारुणकुम्भाग्रजाग्रज्जातिसुमस्रजम् ।
तरङ्गलेखया सार्धं सिन्धुरीमधिरोपिता ॥ १३७३ ॥

आ[7]न्तर्वंशि[8]कवृन्देन परितः परिवारिता ।
पक्षद्वारेण सञ्चेरे प्रणम्य पितरावहम् ॥ १३७४ ॥ विशेषकम् ॥

राज्ञा युक्ता जगत्तापप्रशमक्षमतेजसा ।
विभावरी पुरीवासीत् क्रमादेव दवीयसी ॥ १३७५ ॥

अखण्डैरचिरेणैव प्रयाणैरहमाश्रमम् ।
आपूरयं यतमतिस्तपोभिरिव निर्वृतिम् ॥ १३७६ ॥

मुक्त्वा मामाश्रमे तत्र व्यावर्त्तत परिच्छ[9]दः ।
अण्डं[10] झटिति काकोलकुलाय इव कोकिला ॥ १३७७ ॥

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1. B निश्च°. 2. B °पति. 3. B °ष्टीम्य°. 4. P °तछत्र°. 5. N मानुः. 6. NK सख्या. 7. NPK अंत°. 8. B °वंशिक. 9. NP °छदः. 10. B अजं.

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चलामवस्थितामूर्व्वां निषण्णा[1] चानुयायिनी[2] ।
सदा तरङ्गलेखा मां न छायावद्[3] अदूरयत् ॥ १३७८ ॥
सा मां धृतैकमङ्गल्य[4]वलयां वल्कवाससम् ।
चक्रे द्यां सद्वितीयेन्दुं सन्ध्येवारुणवारिदम् ॥ १३७९ ॥
अक्षूणदक्षिणतया ताते त्रातरि वाऽङ्गसा ।
नित्यं वात्सल्यम[5]तनोदलं कुलपतिर्मयि ॥ १३८० ॥
चिरं परिचयान्मातुस्तापस्यश्चाङ्गसं स्थिरम् ।
प्रयुञ्जाना न वात्सल्यं किमेकं कुर्वते मयि ॥ १३८१ ॥
वन्या[6]भिर्मुनिकन्याभिरविशेषितवेषभृत् ।
कदाचिदञ्चत्यतिथीनहं कुलपतेर्गिरा ॥ १३८२ ॥
क्षुधातापभरक्लान्तानुपकर्तुमना जनान् ।
बालवृक्षालवालेषु क्षिपन्त्यम्बु कदाचन ॥ १३८३ ॥
स्वकेनानुभवेनेव दुःखं मातुर्वियोगिनाम् ।
जानती मृगशावानां कदाचित् कुर्वती हितम् ॥ १३८४ ॥
आख्यानकगणं साक्षाच्चिन्तासन्तापचन्दनम् ।
कदापि तापसीवर्गान्न[7]श्यन्ती निचितं हृदि ॥ १३८५ ॥
देवार्चनाय पुष्पाणि पाणिप्रणय[8]शायिषु ।
फलानि चातिथेयानि कदाचिदविचिन्वती ॥ १३८६ ॥
शाम्यद्बन्धुवियोगार्तिर्गमयन्त्यन्यदा दिनम् ।
कथ्यमानं द्विजेनादोऽश्रौषं कुलपतेः पुरः ॥ १३८७ ॥
स कुमारस्त[9]दैवात्मसैन्यं संनह्य संगरम् ।
चकार वैरिणाऽपारबलेन सह साहसी ॥ १३८८ ॥
कृतेनानायुधेनापि तेन वज्रायुधेन सः[10] ।
दीर्घ[11]निद्रां परं प्रापि सहयुद्धनृपैः सह ॥ १३८९ ॥
तयाऽहं विषमय्येव वार्तया प्राप्तकर्णया ।
मू[12]र्च्छन्मू[13]र्च्छाऽपतं गत्वोटजस्यान्तः परासुवत् ॥ १३९० ॥

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1. P निषणां. 2. B °वामियिनी. 3. B drops °द° in °द् अ°. 4. B °मंगल°; K मंगल्य°. 5. B wrongly numbers this verse as १३७५, drops मत° and instead repeats °वलयां.... द्वितीयें° of vs. 1379. 6. NPK °न्या°. 7. NPK °त्रास्यंता. 8 B °प्राणय°. 9. B °स्त्रा°. 10. NPK स्. 11. B. दार्ध°. 12. NP. मूर्छ°. 13. NP. °मूर्छा°.

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सर्वेषामपि दुःखानामन्तर्धानधुरीणया ।
क्षणेन प्रियसख्येव वियुज्ये मू[1]र्च्छयाऽप्यहम् ॥ १३९१ ॥

कुमारेन्दुवियोगार्त्ता रजनीव व्यधामहम् ।
विलापांस्तद्गुणोपेतान् ध्वान्तानिव सतारकान् ॥ १३९२ ॥

विनाऽम्भःपतिपातेन नायं तापः [2]शमिष्यति ।
ततस्तरङ्गलेखा[3]क्षि वञ्चयित्वाऽचलं शनैः ॥ १३९३ ॥

गमनायाससोल्लासश्वासपूरगतागतैः ।
सशब्दैर्लोहकारस्य भस्त्रिकामनुकुर्वती ॥ १३९४ ॥

हृदयान्तरसंमान्तमिव वात्सल्यसंचयम् ।
दधन्ती मत्तृषां हर्तुमम्बुकम्रं कमण्डलुम् ॥ १३९५ ॥

उदस्तदक्षिणकरां करालवदनद्युतिम् ।
तरङ्गलेखामायान्तीमात्मनोऽनुपदं द्रुतम् ॥ १३९६ ॥

शी[4]घ्रपातपदक्षुण्णशुक्तिशब्दैस्तटेऽम्बुधेः ।
शङ्कमानाऽऽगतं कञ्चिद् व्यावृत्तास्या व्यवलोकयम् ॥ १३९७ ॥ कालापकम ॥

व्यचिन्तयं मया पुण्ये पापया पयसांनिधौ ।
न प्रापि प्रात एतस्यामायातायामिहाधुना ॥ १३९८ ॥

जन्तुसङ्घातघातोत्थैर्मलिनं पातकैरिव ।
बहि[5]ष्कृतमम्बुधिना दुरात्मानमिवात्मजम् ॥ १३९९ ॥

मू[6]र्च्छितानां विपन्नामनेकेषां पतत्रिणाम् ।
दर्शनेन विनिश्चित्य तत्र किम्पाकपादपम् ॥ १४०० ॥

उपजीवितवत्यस्मि तस्य पाककलं फलम् ।
परलोकप्रयाणाय सहायमविलम्बितम् ॥ १४०१ ॥

मुखे दर्शितमाधुर्यं तद्वैषयिकसौख्यवत् ।
दर्शयामास वैरस्यमन्ते निविडपीडया ॥ १४०२ ॥

दृशा किञ्चिदपश्यन्तीमासीनां क्वापि पादपे ।
तरङ्गलेखा मां स्माह क्रोधनिर्वेदनिष्ठुर[7]म् ॥ १४०३ ॥

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1. NP मूर्छ°. 2. NPK समि°. 3. NPK °स्क°. 4. B drops this whole verse No. 1397 and verse No. 1398 upto व्यचिन्तयं°. 5. NPBK बहिःकृत°. 6. B यतत्रणि. 7. NPK °ङ्गरं.

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बन्धुः कोऽपि किमस्तीह स्नि[1]ग्धसम्बन्धबन्धुरः ।
वेलावने यदेताऽसि तस्करश्चा[2]पदास्पदे ॥ १४०४ ॥

मनोवाक्कायनिष्पा[3]पतापसीष्वपि तापकृत् ।
शिक्षिता शिक्षिता[4]चारं केन चाप[5]लमीदृशम् ॥ १४०५ ॥

कुकर्मपरिपाकेन केन त्वत्सन्निधावहम् ।
तावतोऽपि परीवाराद् देवेन विनियोजिता[6] ॥ १४०६ ॥

कराव[7]ष्टब्धमौलिः किं मौनेनैवं विलम्बसे ।
वज्राश्रमाय यामोऽत्र स्थानमापन्निबन्धनम् ॥ १४०७ ॥

इत्युक्त्वाऽहं करे धृत्वा शनैरूर्ध्वीकृता तया ।
गच्छन्ती प्रस्खलत्पादमपतं[8] सहसाऽवनौ ॥ १४०८ ॥

शङ्कमाना स्वदुर्वाक्यैः सा मां बुद्ध्वा तथा स्थिताम् ।
दुरापवचनालापं संपश्चात्तापमब्रवीत् ॥ १४०९ ॥

इयं मज्जीवितमिव पालनीयाऽतियत्नतः ।
वारं वारमिदं देवस्त्वत्समक्षं जगाद माम् ॥ १४१० ॥

अपायमूलमीदृक्षं चापलं विनिषेधितम् ।
मयेदमुदितं पुत्रि न वदिष्याम्यतः परम् ॥ १४११ ॥

मातस्त्व[9]योदितमपि न श्रोष्यामितमामिति ।
कृतप्रतिप्रतिज्ञेव सञ्जाताऽहमचेतना ॥ १४१२ ॥

मृत्युप्रत्यात्तवर्म्मेव सञ्जातपुलकच्छलात् ।
समुन्मिषितनेत्राऽहं वदामि स्म क्षणादिदम् ॥ १४१३ ॥

त्वं मां तरङ्गलेखे[10] मा कमण्डलुजलैः सिच ।
अहमस्मितमां मातः सञ्जाततनुपाटवा ॥ १४१४ ॥

समुन्मिषितदृक् चारुदिव्यदारुमयालये ।
मृणालकल्पितानल्पशिल्पतल्पतलस्थितम् ॥ १४१५ ॥

तन्तुद्वारविशद्वारिकणार्द्रेण म्रदीयसा ।
चीनांशुकेन सर्वाङ्गमावृतं स्वमलोकयम् ॥ १४१६ ॥ युग्मम् ॥

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1. N स्ति. 2. NPK °स्वा°; B °स्का°. 3. NPBK निःपाप°. 4. NK drop शिक्षिता° 5. NPK चाफल°. 6. NPK ताः. 7. K °चष्ट°. 8. B °पतरं. 9. B °स्वाया°. 10. NPK °लेषे; B लेषेप.

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भयविस्मययोः स्थानमथ सोपानवर्त्मना ।
भुव्यारुह्य द्वितीयायां यावद् वीक्ष्ये गवाक्षगा ॥ १४१७ ॥

तद्वेश्मादृष्टपारस्य तावन्ना[1]वमिवाम्बुधेः[2] ।
मध्येऽदर्शमहं साश्रु नाश्रमाब्धि[3]वनादिकम् ॥ १४१८ ॥

व्यमृशं वेदनीयं मे किमप्यद्याप्युदित्वरम् ।
नारकस्येव यन्मृत्योर्हेतवः से[4]तवः स्थिताः ॥ १४१९ ॥

अनिर्वेदप्रवृ[5]त्त्याऽऽशु सिध्यत्वेव चिकीर्षितम् ।
नालिकेरं दलन् घातैर्बालोऽप्यालोक्यते मितैः ॥ १४२० ॥

यावत् क्षुद्रस्य कस्यापि ग्रहेऽहं निपतामि न ।
तावत् पुण्यसरस्यत्र मरणं शरणं श्रये ॥ १४२१ ॥

इत्यावरीतुमङ्गानि गात्रिकाबन्धनेच्छ[6]या ।
विस्तारितपटाऽद्रा[7]क्षं लेखं बद्धं पटाञ्चले ॥ १४२२ ॥

अन्तरन्तरतिव्यक्तलक्ष्य[8]माणाक्षरावलिम् ।
आवाचयं तमुद्ग्रथ्य जलार्द्रम[9]पि कौतुकात् ॥ १४२३ ॥

स्वस्तिश्रीचन्द्रकेतुक्ष्मापालपादाब्जषट्पदः ।
काञ्चीशवंशमाणिक्यमणिं मलयसुन्दरीम् ॥ १४२४ ॥

सस्नेहसबहुमानमानसप्रसरद्रसम् ।
स्वकौशलकथादानाद् आनन्द्य निगदत्यदः[10] ॥ १४२५ ॥

मद्भाग्यविभवः सुभ्रु तिथौ तत्रेन्दुरुद्ययौ ।
तत् तेन साक्षिणा स्थित्वा दर्शिताऽसि तदा मम ॥ १४२६ ॥

केन त्वमुद्धृ[11]तोऽम्भोधेरार्यपुत्रेत्यवाचि यत् ।
सम्बोधनं तत् त्वयैव वाच्यमन्यभवेऽपि मे ॥ १४२७ ॥

सङ्ग्रामलब्धैर्बन्दिर्गदितैर्मुदितो नृपः ।
त्वां मे दास्यत्यहं चोपयस्येऽयविधिना प्रिये ॥ १४२८ ॥

इत्याकूतं हतविधिर्मया युधि जितेऽप्यरौ ।
पूरयामास नाद्यापि न जाने किं प्रतीक्ष्यते ॥ १४२९ ॥

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1. B drops °वन्ना°. 2. B °वांबुधः. 3. B °माब्ध°. 4. N °व से°; K °ब स°. 5. NPK °त्त्वा°. 6. NP °छया. 7. B drops °द्रा°. 8. NPBK °लक्ष्य°. 9. B °मथपि. 10. B repeat °त्यदः. 11. NPK °मुदतो°.

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चन्द्रानने न निद्राया भविष्याम्यनृणः क्वचित् ।
या प्राप्ताऽल्पावकाशाऽपि त्वां सङ्गमयति द्रुतम् ॥ १४३० ॥

देव्या बन्धुस्त्वमेवासि विधुरे बन्धुसुन्दरि ।
यतेथास्तनुरक्षायामिति त्वामर्थये मुहुः ॥ १४३१ ॥

ह्यस्तनं तिथि[1]निर्देशं चालोक्य मरणे मतिम् ।
व्यमुञ्चं जीव[2]तामेव सङ्गतिः सम्भवेदिति ॥ १४३२ ॥

समीरप्रेरणात् तीरमागतात् सरसोऽम्भ[3]सः ।
उत्तीर्य वेश्मनस्तस्मान्न्यषदं शाखिनस्तले ॥ १४३३ ॥

मुक्ता परिग्रहेणाहं किं करोमि श्रयामि किम् ।
क्व तिष्ठामि क्व यामीति चिन्तां चक्रे परिग्रहम् ॥ १४३४ ॥

घृतौ[4]जादेव पूजासु काऽपि पुष्पाणि चिन्वती ।
सुवेषा योषिदेका[5] मामूचे मलयसुन्दरी ॥ १४३५ ॥

केनाटव्यां त्वमानीता निर्व्याजद्विषता वद ।
केन हित्वा दुकूलानि वल्कलानि कृतानि ते ॥ १४३६ ॥

किं मां प्रत्यभिजानासि दासितोत्पललोचने ।
इति प्रोक्तवती सा मां समाशिश्लेष सादरम् ॥ १४३७ ॥

अथा[6]नेकप्रतीहारीवृन्दकन्दलितोदया ।
नयन्त्याभरणाङ्गानां मिथो भूषणभूष्यताम् ॥ १४३८ ॥

महिषी चक्रसेनस्य दक्षिणश्रेणिचक्रिणः ।
पत्रलेखाऽऽगमत् तत्र रूपरेखाकलामरी ॥ १४३९ ॥

दिव्य[7]दारुमयं देवि प्रासादं पश्य कस्यचित् ।
एवं सन्दर्श्यमानेऽस्मिन् वेत्रिणीभिः समन्ततः ॥ १४४० ॥

कोशाध्यक्षा वदत्यु[8]क्ता बलीदेव्यनुमानये ।
तद्विमानमिदं दिव्यं हरिचन्दनदारुणः ॥ १४४१ ॥

विहर्तुं व्योम्नि घर्मर्तौ यदर्थं तातसन्निधौ ।
गन्धर्वकं सुवेलाद्रौ द्रुतं प्रहित[9]वत्यसि ॥ १४४२ ॥

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1. B तंथ°. 2 NPBK जीविता°. 3. B °ोमसः. 4. B धृतो°. 5. B. °देकी 6. B अथानो°. 7. K दिव्याः. 8. B °न्यु°. 9. B प्रिहित°.

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देव्या ह्यस्तन एवाङ्के दुकूलयुगलं तदा ।
यददायि प्रसादेन गन्धर्वाय तदस्त्यदः ॥ १४४३ ॥

मुक्तावलिर्दुकूले चेत् ते वराकः[1] स तर्हि मे ।
विपन्न इति शोचित्वा देवी प्राप मदन्तिकम् ॥ १४४४ ॥

ऊचे च[2] चित्रलेखेऽसौ का क्व वा संस्तुता तव ।
इत्युक्तिमुक्तिकाशुक्तिः सा वक्ति स्माश्रुमिश्रदृक् ॥ १४४५ ॥

तव गन्धर्वदत्तेति स्वसा देवि[3] लघीयसी ।
दशवत्सरदेश्याऽपि निर्देश्याऽऽदौ कलाभृताम् ॥ १४४६ ॥

द्रष्टुं नाट्यरहस्यं तु तस्या मातामहोऽन्यदा ।
सुवेलशैलाद् वैताढ्ये वैजयन्त्या निनाय ताम् ॥ १४४७ ॥

जितशत्रु[4]रिति द्वेषिसामन्तस्तत्र कर्हिचित् ।
निशिदत्तजनाक्रन्दमवस्कन्दमपातयत् ॥ १४४८ ॥

इषुक्षतशरीरेषु प्रवीरेषु विरोधिभिः ।
परकीयेष्वि[5]वात्मीयेष्वपि मुष्ण[6]त्सु पूर्जनम् ॥ १४४९ ॥

यामि[7]केषु यमागारद्वारशृङ्गारकारिषु ।
अवरोधेऽप्यसम्प्राप्तसंरोधेषु विरोधिषु ॥ १४५० ॥

स्कन्धे निधाय गन्धर्वदत्तामारब्धरोदनाम् ।
अन्तर्वंशिकसमरकेलिनामोत्पपात खे ॥ १४५१ ॥

चलन् सुवेलमुद्दिश्य घातार्तो गन्तुमक्षमः ।
स्थितः प्रशान्तवैराख्याश्रमे याम्याब्धिसन्निधौ ॥ १४५२ ॥

अर्प[8]यित्वा कुलपते[9]स्तत्र शान्तातपस्य ताम् ।
सोऽन्तर्वंशिकवंशाग्र्यजो वव्राज पञ्चताम् ॥ १४५३ ॥

स्वापत्यमिव सा तेन लाल्यमानाऽतियत्न[10]तः ।
शिश्राय यौवनं रूपविद्रूपत्वनिबन्धनम् ॥ १४५४ ॥

अक्षूणदक्षिणक्षोणिप्रणयिप्रणताह्वये ।
तत्रागताय कुसुमशेखराय स तां ददौ ॥ १४५५ ॥

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1. B °का. 2. NK व. 3. B देव. 4. NK °शयु°. 5. K. °ब्धि°. 6. PB °ब्म°.
7. B वामकेषु. 8. B अर्प्य°. 9. B °त्तेपतेख°. 10. P यत्नतः.

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तल्लाभेन निजं जन्म सफलं सकलं विदन् ।
उपमेये स गन्धर्वविवाहेन तदैव ताम् ॥ १४५६ ॥

स तां पट्टमहादेवीं छत्रचामरलाञ्छनाम् ।
चकाराकरजे रत्ने[1] माहात्म्यमविनश्वरम् ॥ १४५७ ॥

व्यश्लिष्यन् न क्षणमपि स्वकान्तहृदयादियम् ।
सुलग्ने स्थापिता देवप्रतिमेव निजा[2]लयात् ॥ १४५८ ॥

तत्कुक्षिसरसी राजहंसी मलयसुन्दरी ।
अभूदेषा कलालब्धेरेखा[3] लेखा[4]ङ्गनास्वपि ॥ १४५९ ॥

पञ्चशैलमहाद्वीपद्वीपवीरजिनालये ।
यात्रायां खेचरादित्यान्नृत्यादियमरक्षयत् ॥ १४६० ॥

दृष्ट्वाऽसौ तत्र विज्ञातवृत्तान्ता च तदादितः ।
इति श्रुतिसमुन्मीलत्प्रेमा देव्यालिलिङ्ग माम् ॥ १४६१ ॥

सा मां [5]समं समादाय जिनायतनमागता ।
समायातं शिवमिव भुवि प्रशमिताशिवम् ॥ १४६२ ॥

अवधानेन सा तेन जिनमानर्च नाभिजम् ।
पाणिप्रणयि येनाशु पदं भवति निर्वृतेः ॥ १४६३ ॥

सा मामभिष्टुतजिनां निनीषुर्निजमन्दिरम् ।
भृशमभ्यर्थयामास सुधासङ्काशसूक्तिभिः ॥ १४६४ ॥

मुनिकन्यासमाचारा समारादुधु[6]मना जिनम् ।
वनं भवनमास्थास्यामीति देवीं न्यवारयम् ॥ १४६५ ॥

साऽतिस्निग्धा निवासाय दत्वा मठममुं[7] मम ।
वेश्यां चतुरिकामङ्ग[8]शुश्रूषार्थममुञ्चत ॥ १४६६ ॥

आरुह्य सपरीवारा विमानं हारिचन्दनम् ।
देवी जगाम धामं स्वं सुधाधामसमानना ॥ १४६७ ॥

अहं लेखाक्षरोत्पन्नतज्जीवितविनिश्चयात् ।
समासादितदार्ढ्या च मृत्युबुद्धिमकुण्ठयम् ॥ १४६८ ॥

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1. P रत्ने. 2. B जिनिजा°. 3. NPK रेखा°. 4. B °ङ्गना. 5. B सामं 6. NPK °रदु°. 7. B °मसु. 8. B drops °ग°, reading °मंशु°.

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अदृष्टपारकासारस्नानम्लानवपुर्मला ।
भृङ्गीसङ्गीतगन्धानि समादाय सुमान्यहम् ॥ १४६९ ॥

[1]प्रददानाऽन्तरायाणामानन्दाश्रुच्छ[2]लाज्जलम ।
दिने दिने जिनेशस्य करोमि[3] परिपूजनम् ॥ १४७० ॥

जिनास्पदास्यनिर्दिष्टदृष्टिप्रियसमागमम् ।
मन्त्रं ध्यायामि वृद्धा[4]भिस्तापसी[5]भिरुदीरितम ॥ १४७१ ॥

दृष्टनष्टमभूदिष्टदर्शनं तपसां फलम् ।
दुस्तप्तानामिति तपः कुर्वे गुर्वेव शक्तितः ॥ १४७२ ॥

जिनवन्दारुवात्सल्यावशिष्टैर्भूरुहां[6] फलैः ।
आहारं वपुराधारमात्रमासूत्रयाम्यहम् ॥ १४७३ ॥

गुणरत्नख[7]निं सेवमाना नाभिभुवं विभुम् ।
दुष्प्रा[8]पमपि सन्तोषरत्नं सम्प्राप्तवत्यहम् ॥ १४७४ ॥

सन्तोषयोगतः प्राप्तसर्वसम्पदि[9]वाधुना ।
जाता सङ्गतनिःशेषस्वजनेव सुखिन्यहम् ॥ १४७५ ॥

इत्युदित्वा व्यरंसीत् सा द्रविडेश्वरनन्दि[10]नी ।
पियूषरसमुद्गीर्य यथा चन्द्रमणिः प्रगे ॥ १४७६ ॥

तद्दुःखानां प्रतीकाराक्षमः श्याममुखोऽभवम् ।
प्रदोष इव विश्वानामसमर्थः प्रकाशने ॥ १४७७ ॥

अचिन्तयं च धिग्दैवं महावंशभुवामपि ।
दुःखानि मरणान्तानि दत्ते प्राक्तरेखया ॥ १४७८ ॥

अवदं त्वद्व्र[11]तस्याहं जाने मलयसुन्दरि ।
स्वरूपं त्वमिवाशेषविशेषविषयीकृतम् ॥ १४७९ ॥

प्रतिरूपमहं तस्य स च मे युग्मजातवत् ।
भाजनं सुखदुःखानां भोक्तव्यानां परस्परम् ॥ १४८० ॥

अहं तदन्ति[12]कादत्र सम्प्रत्येव समागतः ।
ततस्तदसुखं कार्षीर्मा त्वं मलयसुन्दरि ॥ १४८१ ॥

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1. K अद°. 2. NP °छला°. 3. B. करोम. 4. NP वृद्धा°. 5. B °शीभि°. 6. NPK °हाफ°. 7. NPBK °षनि. 8. NPBK दुःप्राप°. 9. B °संपदवा°. 10. B °नहीदि°. 11. NPK °व्रत°. 12. B °दपिति°.

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पुष्करेण[1] करेणोस्तु वेगान्नावमिवागतम् ।
विजानामि न पन्थानमान्तरालमियत्तया ॥ १४८२ ॥

अन्योन्यं युवयो रागवतोरपि दवीयसोः ।
व्यमुहं सङ्गमाशायां निशायां चक्र[2]योरिव ॥ १४८३ ॥

साऽवदत् त्वन्मुखप्राप्ततदीयक्षेमवार्तया ।
उज्जीविताऽस्मि जीमूतपयोभिरिव द[3]र्दुरी ॥ १४८४ ॥

जीवत्वब्दसहस्राणि भुङ्क्त्वा सर्वसुखानि सः ।
दूरेऽपि क्षेमवानस्तु धन्याऽहमियताऽपि हि ॥ १४८५ ॥

अहं वनफलाहारा वल्कवस्त्रा वनस्थितिः ।
आराध्यन्ती जिनं जन्म नेष्ये चिन्ताऽऽत्मनो न मे ॥ १४८६ ॥

इदं दुनोत्यमन्दत्वत्प्रसादसदनं जनः ।
कथं भावी भवद्विप्रयुक्तः शिबिरगोचरः ॥ १४८७ ॥

तवापहारं करिणा पित्रोः श्रुतवतोरपि ।
प्राणापहारकृत् कृच्छ्रं[4] सम्भवि स्नेहगेहयोः ॥ १४८८ ॥

पततो विरहाम्भोधावुद्ध[5]र्तुं स्वस्य सज्ज[6]नान् ।
न ददासि कथं लेखं हस्तालम्ब इवास्तु तत् ॥ १४८९ ॥

परं नभश्चरः कश्चिदधुनाऽस्ति न पक्ष्यपि ।
इत्यस्यामुक्तमात्रायामेकः कीरः पुरोऽभवत् ॥ १४९० ॥

आदिशेति वदन्तं तमवदं गैरिकाक्षरैः ।
तालीदले सहल्लेखं[7] लेखं[8] लिखितवानहम् ॥ १४९१ ॥

कश्चिद् दिव्यः प्रकृत्या त्वमाकृत्यैव विहङ्गमः ।
उपकर्तुं क्षणे योऽद्य[9] इव स्वयमिहागतः ॥ १४९२ ॥

हित्वा प्रत्यायनालापकलापमुभयोरपि ।
यद्गौरवतिरोधायि किन्त्वेकं कार्यमुच्यसे ॥ १४९३ ॥

कामरूपेषु लौहित्यतटस्थशिबिरे मम ।
लेखं कमलगुप्ताय पृतनापतयेऽर्पय ॥ १४९४ ॥

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1. NK drop °रेणक°. 2. B चक्रे°. 3. B दुर्दुरी. 4. NP कृछं. 5. NPK °वुद्धुं. 6. B सजना°. 7 PB °ल्लेषं. 8. NK drop °लेखं 9. NBK °द्य°.

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स ओमित्यूचिवान् चञ्चुपुटके लिखितं[1] दधत् ।
उत्पपात त्रिकूटाद्रिमुकुटं ककुभं[2] प्रति ॥ १४९५ ॥

किमयं संस्तुतः पूर्वमेवं मलयसुन्दरी ।
मयोक्ताऽऽह न संस्तौमि मर्त्यैरपि कथं खगैः ॥ १४९६ ॥

एवं वदन्त्यामेवास्यामस्तपर्वतमस्तके ।
बभूव रोचनारुच्यरक्षामणिरहर्मणिः ॥ १४९७ ॥

दिन[3]श्रीः सह तेजोभिर्द्वीपं गन्तुमनाः परम् ।
सौभाग्यतिलकमिवालिके बिम्बमधाद् रवेः ॥ १४९८ ॥

दिनश्रीदिनयोरासीद् दम्पत्योरवियुक्तयोः ।
लोकान्तरगतिरपि नैव शोच्या तथाविदाम् ॥ १४९९ ॥

तमसिन्धावपारेऽत्र नेत्रस्थितिनिबन्धनम् ।
दीपा द्वीपा इव क्ष्मायां बभु[4]र्नभसि तारकाः ॥ १५०० ॥

विधाय विधिना सान्ध्यविधिं मलयसुन्दरी ।
अहं च मठमूर्धन्यं शिश्रिये मणिकुट्टिमम् ॥ १५०१ ॥

ऊचे चतुरिका देवि त्वां चा[5]रायणकञ्चुकी ।
नाङ्गे तिलकमङ्गार्याः स्वास्थ्यमित्याह्वयत्ययम् ॥ १५०२ ॥

पृष्टा मलयसुन्दर्या शरीरास्वास्थ्यकारणम् ।
ऊचे चतुरिका सुभ्रु लेशोद्देशे न[6] वेद्म्यदः[7] ॥ १५०३ ॥

परे द्यवि व्यतीतेऽसावारुह्य वर[8]हस्तिनीम् ।
वृताऽनेकवयस्याभिः कौतुकादगमद् वने ॥ १५०४ ॥

आलुब्धासु समस्तासु स[9]खीषु वनशाखिषु[10] ।
यियासुः[11] कौतुकात् पद्भ्यां करेणोरुत्ततार सा ॥ १५०५ ॥

पुष्पाण्यवचिचायासावाकर्षन्ती मधुव्रतान् ।
श्वासैः श्रमधृतोल्लासैः कराब्जे यात[12]भीरिव ॥ १५०६ ॥

अधः प्रवालमुपरि षुष्प[13]मासीत् पराक्रमः ।
तस्यां करेण चिन्वन्त्यां समालोकि व्यतिक्रमः[14] ॥ १५०७ ॥

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1. B लिखिगैः तं. 2. B कुमकुभं. 3. P दिनः°. 4. NK °भुन्न°. 5. NPK वारा°. 6. B ने. 7. B °म्यदा. 8. B वार°. 9. K शखी°. 10. NPB °शाषिषु; K °शोशिषु. 11. NPBK जियासुः. 12. NPK पात°. 13. B पुष्पा°. 14. P °क्रमा; N °क्रमाः.

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अन्योन्यपुष्पलोभेन कृष्यमाणा पुनः पुनः ।
सहेलाऽऽगतवत्येलाकुञ्जं गुञ्जन्मधुव्रतम् ॥ १५०८ ॥

अथाञ्जनगिरेः शृङ्गं वज्राहतमिवाम्बरात् ।
अदृष्टपारे सरसि पपाताधोमुखः करी ॥ १५०९ ॥

तन्नि[1]र्घातेन भीताङ्गिगाढाक्रन्दोन्मदिष्णुना ।
तदा तिलकमञ्जर्याः सर्वा वित्रेसुरालयः[2] ॥ १५१० ॥

कश्चिन् मृग्य इवालीना लतावेश्मसु काश्चन ।
उल्क्य इव संमीलन्नेत्रा[3] गिरिगुहान्तरे ॥ १५११ ॥

विभूषणविभाजालजङ्गमद्युतिमण्डला ।
अभवन्नन्धकारेऽपि निर्भया भर्तृदारिका ॥ १५१२ ॥

भ्राम्यन्त्येकाकिनी पुंसा दिव्यरूपेण केनचित् ।
दृश्येन भूत्वाऽदृश्येन भवतेयं कृतेदृशी ॥ १५१३ ॥

पश्यन्तीव स्वसर्वस्वं गतं[4] करतलादिव ।
आरुरोह सरःपाल्यां परिभ्रम्य तरौ तरौ ॥ १५१४ ॥

दिनान्ते चन्द्रलेखेव सखीभिः शुभदीप्तिभिः ।
परितः[5] परिवृत्याऽसौ निजसौधमनीयत ॥ १५१५ ॥

न पाञ्चालीषु नालीषु न नर्म्मसु न कर्म्मसु ।
न शीतेषु न गीतेषु तस्या रतिरजायत ॥ १५१६ ॥

अदृष्टपारं गन्तारमागन्तारं च तद्दिशः ।
सस्पृहं सा निशाम्यन्ती संलापयति केवलम् ॥ १५१७ ॥

इत्युक्ताऽब्रूत काञ्चीशसुताऽर्थेऽल्पेऽल्पके सखि ।
गत्या सम्प्रत्यकाले किमिति चा[6]रायणं वद ॥ १५१८ ॥

गत्वा तत्राधुना त्वं च चञ्च[7]त्पीयूषतुल्यवाक् ।
आश्वा[8]सय स्वसारं मद्वाचा तिलकमञ्जरीम् ॥ १५१९ ॥

मत्पित्रा पालिताज्ञ[9]स्य भरतार्द्धधराभुजः ।
श्रीमेघवाहनस्यात्र[10] पुत्रः श्रीहरिवाहनः ॥ १५२० ॥

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1. NPB तन्नि°. 2. B °लयाः. 3. P °त्रेता. 4. B गंत. 5. B drops परितः. 6. NPK वारा°. 7. B °त्पायूष°. 8. NPBK आस्वा°. 9. B °ताज्ञास्य. 10. B °स्यात्रा.

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शास्त्रशास्त्रकलाभिज्ञः सर्वविज्ञशिखामणिः ।
अर्चयन्त्या जिनं मेऽद्य देवायतनमीयिवान् ॥१५२१ ॥

गाढाभ्यर्थनया तेन स्थापितेन मठे मया ।
समं संमतसंलापैर्नीतमद्य[1]तनं दिनम् ॥ १५२२ ॥

तेन त्वदन्तिकं नाहमागामागामिमङ्गले ।
तमेकाकिनम[2]तिथिं मुक्त्वा[3] याम्यधुना कथम् ॥ १५२३ ॥

अथोत्थाय मठप्राग्रभूमेर्मलयसुन्दरी ।
शिश्ये[4] भुवि द्वितीयायामहं [5]स्वस्रस्तरेऽभवम् ॥ १५२४ ॥

इमां चतुरिकाख्यातां चक्रसेनासुतादशाम् ।
स्वसन्तापप्रतीकारं कुर्वन्नेवमचिन्तयम् ॥ १५२५ ॥

या चित्रपटदृष्टाऽपि हृत्वा त्वामकरोन् मनः ।
आत्मानु[6]चरणाधीनजीवितं जीवितावधि ॥ १५२६ ॥

मुहुर्गन्धर्वकस्यापि मनश्चिरगतात्मनः ।
निद्राया इव पन्थानं यदर्थं च व्यलोकथाः ॥ १५२७ ॥

महतां रमणीयानां देशानां दर्शनैरपि ।
मनागपि मनस्तेन यद्दिदृक्षा तिरोदधे ॥ १५२८ ॥

अपहारमपीमेन बह्वज्ञासीर्यदाशया ।
अनुरूपं मनस्तस्य किञ्चिदेतद् विभाव्यते ॥ १५२९ ॥

पृष्टया न तथा दत्तं तदा किञ्चिद् यदुत्तरम् ।
तत् त्रपाया बहुत्वेन माहात्म्यमनुवर्तते ॥ १५३० ॥

अस्वास्थ्येन तदीयेन यदेवं मोदसे मनः ।
प्रादुःकरोषि दौर्जन्यं तदेवं नू[7]नमात्मनः ॥ १५३१ ॥

मनः प्रसन्नतामेहि धेहि धैर्यं तथाऽधुना ।
विदग्धानां न हास्यः स्यामद्यैतद्दर्शने यथा ॥ १५३२ ॥

इति चिन्तापरः सद्यः शर्वरीमत्यवाहयन् ।
तच्छेषे केनचित् पुंसा पठितं श्रुतवानहम् ॥ १५३३ ॥

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1. B drops °द्यतनं दिनम्, and instead repeats the text from °खामणिः ..... upto °मीयिवान् of vs 1522 through scribal oversight. 2. B °मितिथिं. 3. NPBK मुक्ता. 4. B शिल्येय्ये. 5. NPB °श्रस्तरे°. 6. NP °त्वचरणा°. 7. P तून°. 8. P तच्छेषे.

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इन्दु[1]र्वेणिगिवाशासु विक्षिप्तं वसुसञ्चयम् ।
अयं सङ्कोचयत्याशु यियासुर्दूरवर्त्मनि ॥ १५३४ ॥

अपरां शिखरिशिखामारूढस्तारकेश्वरः ।
अयमाह्वयतीवोर्ध्वै[2]करस्ताराः क्वचिद्गमी ॥ १५३५ ॥

असौ श्यामा विडालीन्दुबिम्बं म्रक्षणपिण्डवत् ।
यात्यादाय करैर्दण्डैस्ताड्यमानापि भास्वता ॥ १५३६ ॥

अन्धकारप्रकाशाभ्यां विमुक्तमधुना जगत् ।
आभाति पुण्यपापाभ्यामिवानन्दमयीभवत् ॥ १५३७ ॥

प्रियसङ्गः पुनर्भावीत्येवं निश्चितवत्यपि ।
कुमुद्वती वियोगेन भेजे विच्छायतां पराम् ॥ १५३८ ॥

दृगध्वानध्व[3]नीनेऽपि प्राप्त[4]मात्रे पियेऽब्जिनी ।
विकस्वरमुखाम्भोजा भजते श्रियमद्भुताम् ॥ १५३९ ॥

उत्थाय शयनाद् गत्वाऽदृष्टपारसरस्यथ ।
कृतप्रातःक्रियश्चैत्यमेत्य तीर्थेशमानमम् ॥ १५४० ॥

दोलामण्डपिकास्तम्भमवष्टभ्य कृतस्थितेः ।
पार्श्वे मलयसुन्दर्या न्यषदं जिनवेश्मनि ॥ १५४१ ॥

तत्र त्वरितमागत्य तदा चतुरिकाऽब्रवीत् ।
मत्कर्णे त्वद्गुणाकृष्टाऽऽयाता तिलकमञ्जरी ॥ १५४२ ॥

विमानद्युतिसन्तानसहस्रगुणितार्कभैः[5] ।
खेचरैर्व्योम्नि संरुद्धविरुद्धगतिभि[6]र्वृता ॥ १५४३ ॥

तदा छत्रेण सच्छा[7]या विनापि तपनातपम् ।
चमरैस्तन्यमानश्रीर्वीज्यमानैर्मुहुर्मुहुः ॥ १५४४ ॥

वेत्रिणीवर्गविहितालोकशब्दा पदे पदे ।
सहासवदनोल्लासनिवेशि[8]तसितद्युतिः ॥ १५४५ ॥

रूपसौभाग्यलावण्यलुप्तस्वःप्रमदामदा ।
तदाऽनुपदमेवाऽऽगात् तस्यास्तिलकमञ्जरी ॥ १५४६ ॥

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1. B °र्वाण. 2. NPK °वोर्द्ध°. 3. B °ध्वीनीने°. 4. B प्राप्ता°. 5. B °र्कभः. 6. B गतिभ°. 7. NP सछाया. 8. B निवेसित°.

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पार्श्वे मलयसुन्दर्या निषसाद प्रसादभाक् ।
पुण्यक्रियायाः सविध इव सिद्धिः समीहिता ॥ १५४७ ॥

द्रविडेन्द्रसुताऽवादीद् अहैकेनापि कां दशा[1]म् ।
वत्से याताऽसि सन्तापग्लपितेव सरोजिनी ॥ १५४८ ॥

कथं ते सहसा बाधा जाता याता च तादृशी ।
श्लथीकृतान्यकार्याऽऽगाश्चैत्येऽद्य पात[2]रेव किम् ॥ १५४९ ॥

स्मित्वा मृगाङ्कलेखाऽऽख्यत् कुमारोऽयं सुधामयः ।
ख्यातं यं चतुरिकया श्रुत्वाऽऽसीद् देव्यवेदना ॥ १५५० ॥

पीयूषवृष्टिवद्दृष्टिं मय्यस्यन्तीं त्रपानताम्[3] ।
चक्रसेनसुतां वाचमूचे मलयसुन्दरी ॥ १५५१ ॥

भरतार्द्धैक[4]मघवन्मेघवाहननन्दनः ।
अयं कलाकलापैकसदनं हरिवाहनः ॥ १५५२ ॥

इति श्रुतव[5]ती रङ्गमूलं ताम्बूलमात्मनः ।
करेण मत्कराम्भोजे भृङ्गभङ्गी निनाय सा ॥ १५५३ ॥

मां काङ्क्षीशसुताऽवोचत् कुमार हरिणेक्षणा ।
पताकामाप विश्वेषु कलासु सकलास्वसौ ॥ १५५४ ॥

तदिमां नृत्तवादित्रगीतिरीतिस्वरादिषु ।
पृच्छ[6]न् विधेहि पीयूषरसपानं श्रुतेर्मम ॥ १५५५ ॥

अवदं धैर्यमालम्ब्य देवी तिलकमञ्जरी ।
जानाति मन्मनोमात्राममात्राप्तगुणाऽपि न ॥ १५५६ ॥

सामा[7]न्योऽपि जनो दत्ते नैवोत्तरमसंस्तुते ।
निसर्गेणैव निः[8]स्नेहो जनः किं पुनरीश्वरः ॥ १५५७ ॥

ततो यदा सुवेलाद्रिव्यावृत्ता गगनाध्वना ।
द्रष्टुं शक्रावतारादि देवी मत्पु[9]रमेष्यति ॥ १५५८ ॥

तदाऽर्थिताऽऽतिथेयायानुग्रहीष्यति मां यदि ।
देवीमदृष्टपूर्वोऽयमिति प्रोन्मीलदङ्गसा ॥ १५५९ ॥

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1. NPK दशा. 2. B प्रातारव. 3. B °पानपानतां. 4. NP °र्द्धैक°. 5. B °वलीति. 6. NP पृच्छन्. 7. B समो°. 8. NPBK निस्नेहो. 9. B मनुष्पुर°.

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तत्र प्रक्ष्या[1]मि नेदानीं विदेशं गन्तुमुत्सुकः ।
प्रष्टव्यमेतदेव क्व पुनर्दर्शनमावयोः ॥ १५६० ॥
इत्युक्ता [2]साऽतिगाम्भीर्यात् संस्मृत्यादत्तमुत्तरम् ।
स्वक्षूणं कूणिताक्षी मां पश्य[3]न्ती सहसोत्थिता ॥ १५६१ ॥
मठाग्रोर्वीमलङ्कर्त्रीं मद्दृष्टिस्पृष्टिगोचराम् ।
आरोहति स्म सा चन्द्रकान्तमण्डपिकां शनैः ॥ १५६२ ॥
अत्र दत्तपदोऽन्यत्र क्व यासीति वदन्त्यसौ ।
मामुद्दिश्य न्यधाद्[4] द्वारं पाचालीहृदि सादरम् ॥ १५६३ ॥
प्रौढेन्दुवदना बालामा[5]दाय परिवारतः ।
समालिलिङ्ग तस्यास्य चुम्बन्ती तरलेक्षणा ॥ १५६४ ॥
नरकिन्नरयुग्मानां मणिमूर्तिमतामपि ।
सनातनावियोगानां[6] दत्त्वा स्निग्धं भृशं दृशम् ॥ १५६५ ॥
प्रौढः कविरिवान्योक्त्या भावमाविर्विधाय सा[7] ।
पुनर्मलयसुन्दर्याः पार्श्वमाप मनस्विनी ॥ १५६६ ॥ युग्मम् ॥
निश्चलाऽपि तदाऽऽलीभिः प्रेर्यमाणाऽनिलैरिव ।
सा मुक्तना[8]गरा नौवत् स्थातुं गन्तुं च न क्षमा ॥ १५६७ ॥
युक्तं स्वामिनि गन्तुं न इत्युक्ता साऽऽलिभिर्मुहुः ।
व्यावृत्तवृन्तपद्माभं दधाना वदनं ययौ ॥ १५६८ ॥
मृगाङ्कलेखया सार्धं मन्दुरा वेत्रिणीवरा ।
व्यावृत्य मां च मलयसुन्दरी च मुदाऽवदत् ॥ १५६९ ॥
विज्ञापयति वां देवी मया तिलकमञ्जरी ।
गृहागत्याऽनु[9]गृह्याऽहं युवाभ्यामविकल्पितम् ॥ १५७० ॥
न विना यास्यति युवामालिभिः प्रेरिताऽप्यसौ ।
विस्फुरन्ती पताकेव[10] केवलं स्थास्यति प्रभो ॥ १५७१ ॥
इत्युक्त्वा पाणिनाऽऽदाय [11]पाणौ मलयसुन्दरीम् ।
समं तिलकमञ्जर्याऽऽरोपयन्मन्दुरावशाम् ॥ १५७२ ॥

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1. Bप्रक्षामि. 2. B repeats सा°. 3. B °श्यांती. 4. NPBK न्यधाद्वारं. 5. B drops °मा°. 6. NPK °ना. 7. NPK सः. 8. B °तगेरा. 9. B drops °नु°. 10. B °लकेवलं. 11. B drops the text of this verse from °पाणौ.... to the end, that of the next one from the beginning upto..... °विमानेऽन.

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स्मयमानमुखाम्भोजा प्रमोदरसवाहिनी ।
मृगाङ्कलेखा विमानेऽनयन्मां पाणिवीचिभिः ॥ १५७३ ॥

क्षणेन दक्षिणश्रेणि[1]भूषणं रथनू[2]पुरम् ।
चक्रवालोत्तरपदं नगरं नभसाऽऽसदम् ॥ १५७४ ॥

पुरं पश्यन्नपारश्रीविशेषमनिमेषदृक् ।
तदाऽभवं विमानस्थः स्वर्गीभावमिवागतः ॥ १५७५ ॥

कन्यान्तःपुरसविधे[3] विधेरपि सुदुष्क[4]रे ।
सौधे मृगाङ्कलेखा मां मणिश्रेणिमयेऽमुचत् ॥ १५७६ ॥

वातायनगता सा मां प्रक्षाल्तिपदा[5]ऽवदत् ।
दृष्टं कुमारसारश्रीमेदुरं भवता पुरम् ॥ १५७७ ॥

अवदं वाग्मिनि मया व्यालोकि सकलं पुरम् ।
महाशास्त्रमिव दृढबद्धपुस्तकदर्शनात् ॥ १५७८ ॥

[6]प्रदेशेषु [7]प्रदेशेषु वीक्षणं यद्यदृच्छ[8]या ।
अलक्ष्यैः सर्वलोकानां तन्मन्ये सर्वथेक्षण[9]म् ॥ १५७९ ॥

महाप्रहादिहानीता मया मलयसुन्दरी ।
इत्याख्यात् पत्रलेखाया मातुस्तिलकमञ्जरी ॥ १५८० ॥

विद्याबलेन बहुभिः कृतै रूपान्तरैरिव ।
देवी मां स्नपयामास विद्याधरवधू[10]जनैः ॥ १५८१ ॥

यशांसीवांशुकतया तदा परिणतानि माम् ।
धृतावदातभक्तीनि साऽलिभिः पर्यधापयत् ॥ १५८२ ॥

सुकृतश्रीरिवान्तः[11]स्था देवी व्यापिप्रति स्वयम् ।
रयाद् रसवतीमात्मानुचरीभिरकारयन् ॥ १५८३ ॥

बन्दिनीव मृदुशुके पञ्जरस्थे पठत्यथ ।
सा[12]रिकायां श्यालिकायामिव नर्मवचोभृति ॥ १५८४ ॥

मृगाङ्कलेखया भद्रासन आसीनया पुरः ।
प्रेर्यमाणाऽनुगवधू[13]क्रियमाणस्वकर्मणि ॥ १५८५ ॥

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1. B drops °णि°. 2. B °भूपुरं. 3. B रविरिवे. 4. NPBK °दुःकरे. 5. B °दपदा°. 6. B प्रादे°. 7. B °प्रादे°. 8. NP °छया. 9. B °क्षरं. 10. B °वधूजे:. 11. NPBK °वांतस्था. 12. NPK °शारि°. 13. = maid-servant.

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